

THE OFFICIAL GUIDE BOOK

ENGLISH 

Hampton Court Palace



HAMPTON COURT PALACE



Welcome

Welcome to Hampton Court Palace, home to some of Britain's most famous kings and queens and the setting for many great events during nearly 500 years of royal history.

Viewed from the west, Hampton Court is still the red brick Tudor palace of Henry VIII (1509-47); from the east it presents the stately Baroque facade designed by Sir Christopher Wren for William III (1689-1702). The sumptuous interiors reflect the different tastes of its royal residents and are furnished with great works of art, many still in the positions for which they were originally intended.

Hampton Court Palace, with its beautiful gardens and extensive parkland, set by the riverside, is both visually and historically enthralling. A walk around will intrigue, amaze and delight.

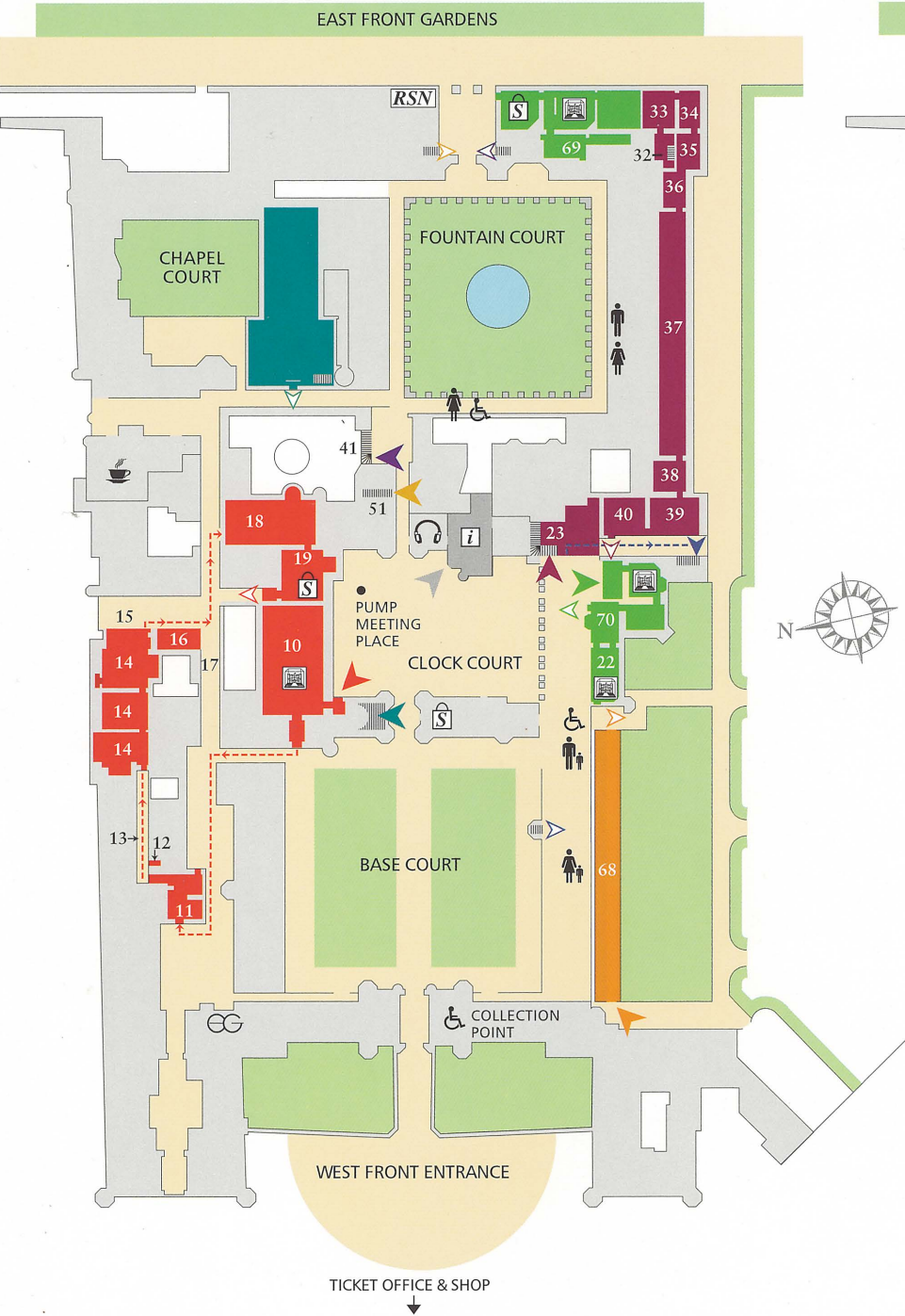
I hope you have a thoroughly enjoyable visit.

Rod Giddins

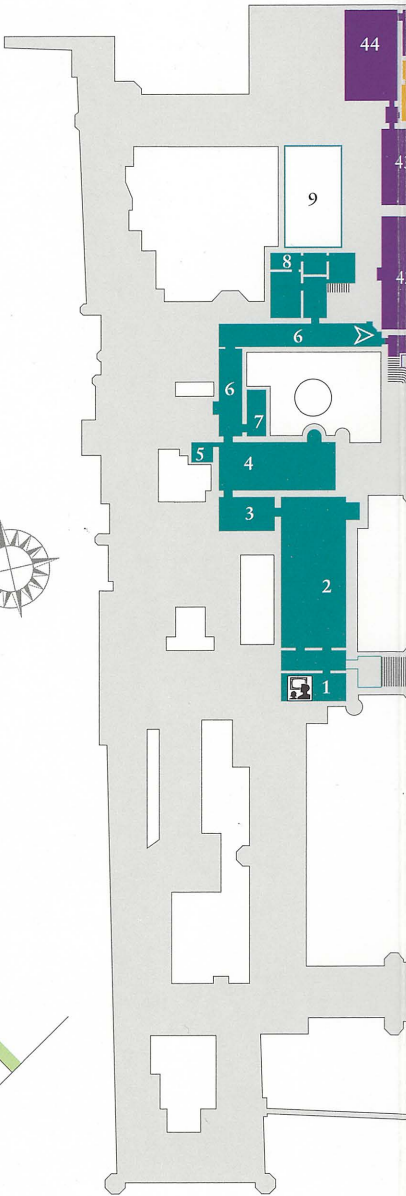
Rod Giddins
Palaces Group Director

The palace has been divided into six routes or tours to help explain how the palace was used when it was occupied by the monarchy. The entrance to each route is signposted from Clock Court. A plan of the palace gardens can be found on the inside back cover.

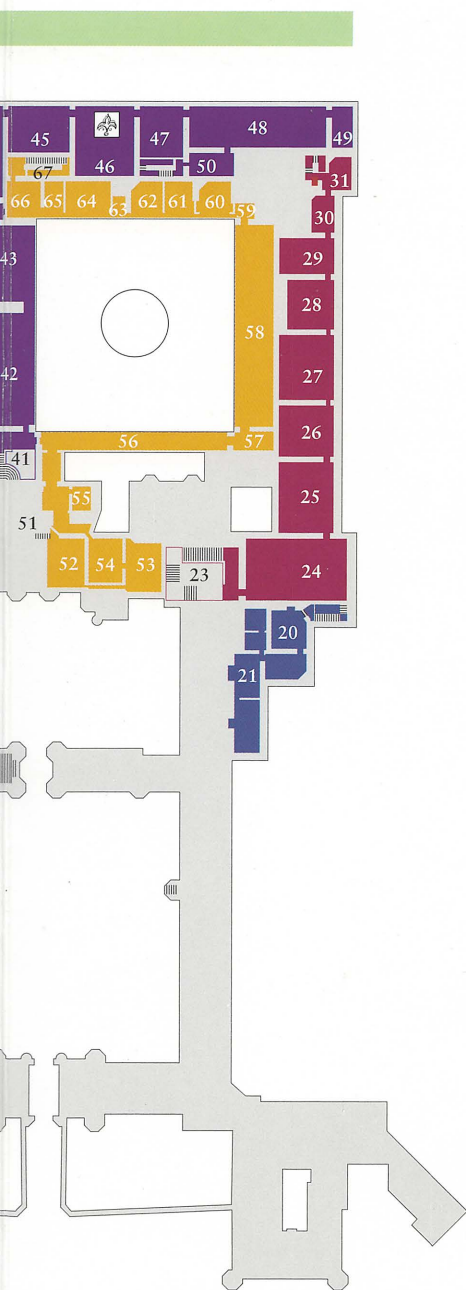
Ground floor



First floor



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	Exit from routes		Ladies' toilet		Royal School of Needlework
	Information Centre		Baby changing		Model/exhibition
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What to see




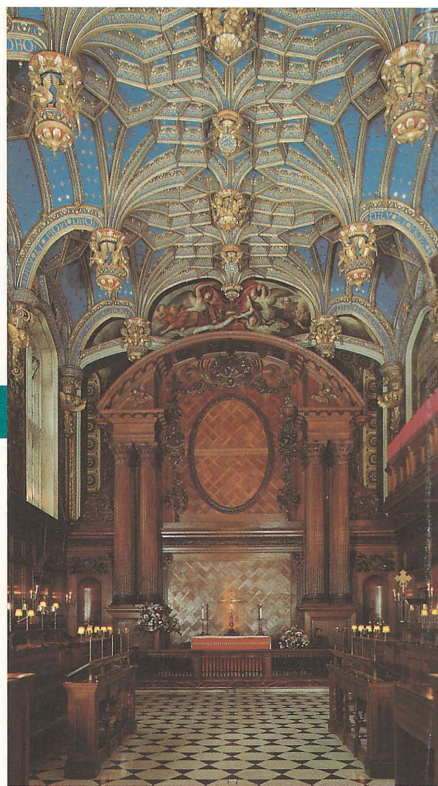
Henry VIII's State Apartments

Henry VIII is probably Hampton Court's most famous occupant and its first royal owner. All his lavish private rooms were demolished at the end of the 17th century but the two most magnificent public rooms still survive – the Great Hall and the Chapel Royal, which is still a place of worship today (see pages 4-11).

 *Introductory video 10 mins*


 *Tour with guide in period costume 35 mins*


 *Recorded tour 15-25 mins*



The Tudor Kitchens

The fascinating but more practical side of royal life is represented at Hampton Court by the enormous Tudor Kitchens, the most extensive surviving 16th-century kitchens in Europe. Today they are laid out as if a feast was being prepared using all the food and utensils that would have been used in the 16th century (see pages 12-15).

 *Introductory model 10 mins*

 *Recorded tour 25-45 mins*




The Wolsey Rooms


This suite of small Tudor rooms, known as the Wolsey Rooms, are thought to have been Cardinal Wolsey's private lodgings in the 1520s. They retain many original Tudor features and are hung with paintings from the Royal Collection (see pages 16-17).




The King's Apartments

King William III's Apartments are the finest and most important set of Baroque state apartments in the world. They are still furnished with the magnificent furniture and tapestries that graced them in 1700 when they were completed for the King. Today you see them restored after the terrible fire of 1986. A model in the introductory exhibition, behind the colonnade in Clock Court, explains the function of the state rooms (see pages 18-27).

 *Introductory model 15 mins*

 *Recorded tour 40-60 mins*

 *Tour with guide in period costume 35 mins*



This section describes what you can see in each of the six routes. Information on the courtyards and cloisters and palace gardens is also provided in this guide. An introductory exhibition on the history of the palace is located adjacent to Clock Court. For help in planning your day, visit the Information Centre.



The Queen's State Apartments


The Queen's State Apartments took 30 years to complete and represent a wide range of styles. Some of the most spectacular rooms in the palace can be found here including the painted Queen's Drawing Room with magnificent views over the gardens and park (see pages 28-33).

To visit the Queen's Private Apartments, see the Georgian Rooms.



The Georgian Rooms


While the King's and Queen's State Apartments were built for the ceremonial lives of the kings and queens of England, the Georgian Rooms contain their more private rooms. Shown today as they were in 1737 during the final visit of the royal court, they present a more relaxed, informal and domestic side of palace life (see pages 34-41).

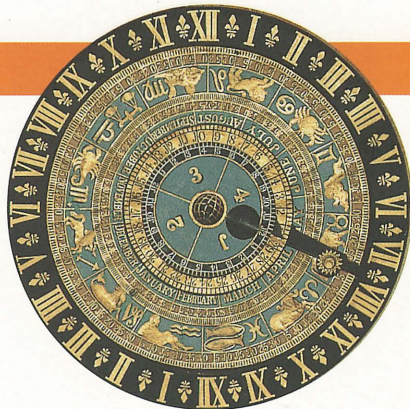
 *Recorded tour 35-55 mins*



Courtyards & Cloisters


The buildings of Hampton Court cover 6 acres and comprise many courtyards and cloisters. One of the greatest pleasures of visiting the palace is strolling around these admiring the harmonious blend of Tudor and Baroque architecture and curiosities such as Henry VIII's Astronomical Clock and Cardinal Wolsey's coat of arms in Clock Court (see pages 42-45).

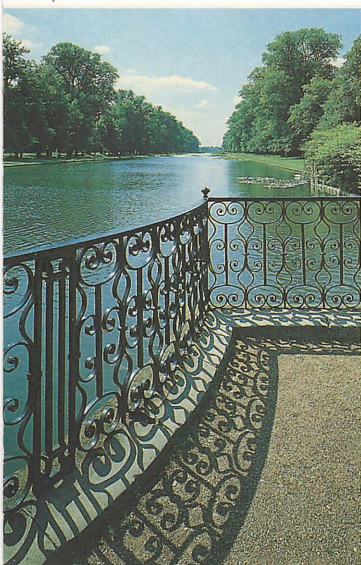
 *Hampton Court introductory exhibition 20 mins*



The Palace Gardens

There are over 60 acres of gardens to explore at Hampton Court including the Maze, the Great Vine and the restored Privy Garden. An exhibition on the East Front looks at the history and diversity of the gardens and includes a virtual reality model. From the Privy Garden you can visit William III's magnificent Banqueting House and the Lower Orangery where Andrea Mantegna's *Triumphs of Caesar* are displayed (see pages 46-53).

 *Gardens exhibition 20 mins*





Henry VIII's State Apartments

The entrance to Henry VIII's State Apartments from Clock Court is up the staircase under Anne Boleyn's Gateway (below the Astronomical Clock). This takes you into the Great Hall. An introductory video is in the room on your left as you enter. Costumed guides are available to answer your questions and details of special events and tours can be found in the Daily Programme.

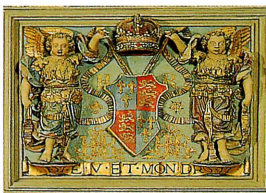


*Henry VIII by Hans Holbein the Younger, c1536.
In his youth, Henry was considered to be the handsomest prince in Europe.*

For many people Henry VIII (1509-47) is Hampton Court, but few visitors realise how much of his palace was lost at the end of the 17th century when William III (1689-1702) and Mary II (1689-94) commissioned

Sir Christopher Wren to rebuild Hampton Court. Their original plan was to demolish the whole Tudor building, except the Great Hall, but the project ran out of time and money and only Henry VIII's and his queen's apartments on the south and east sides of the palace were destroyed.

Much of the Tudor palace remained but this was subsequently modernised by Sir Christopher Wren. Despite the demolitions and modifications, it is still possible to get some idea of what the inside of Henry's palace looked like from what survives today.



Henry VIII's coat of arms outside the Chapel Royal.

The six wives of Henry VIII



Catherine of Aragon
– Henry's first wife, the marriage lasted for nearly 20 years.



Anne Boleyn
– perhaps Henry's most notorious wife, executed in 1536.



Jane Seymour
– Henry and Jane were betrothed at Hampton Court, where Jane died a little over a year later.



Anne of Cleves
– Henry's least successful match. The couple separated almost immediately.



Catherine Howard
– It was at Hampton Court that Henry was informed of the infidelity of his fifth wife.



Catherine Parr
– The King's last wife outlived him.

Main picture opposite: The Chapel Royal was the scene of some of the great events in the life of Henry VIII. In 1537 his son, Prince Edward, was baptised here; in 1541 while at Chapel the King learnt of the infidelity of his fifth wife, Catherine Howard, and two years later in 1543 he married his last wife, Catherine Parr, in the Queen's Closet adjoining the Chapel.



The stained glass in the Great Hall shows the arms, mottoes and badges of Henry VIII and Cardinal Wolsey and includes the names and pedigrees of Henry's six wives, all of whom traced their descent from Edward I.

The Great Hall

The Great Hall is the largest room in the palace, 106 feet (32m) long, 40 feet (12m) wide and over 60 feet (18m) high. It was begun by Henry VIII in 1532 to replace a smaller and older hall on the same site. It had two functions. First, to provide a great communal dining room where 600 or so members of the court could eat in two sittings twice a day. And secondly, to provide a magnificent entrance to the State Apartments which lay beyond.

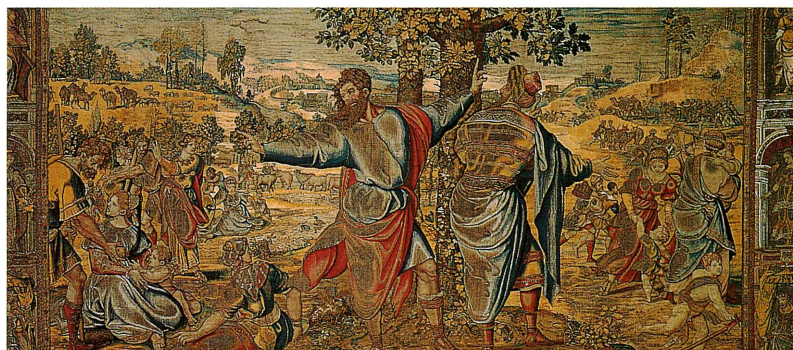
The hall has a splendid hammer-beam roof; a roof structure used to obtain a wider span by the use of cantilevered beams projecting from the wall and supporting the elaborately braced trusses. The roof, designed by the King's Master Carpenter, James Nedeham, is richly decorated with pendants, royal arms and badges and a series of carved and painted heads. Originally the whole ceiling would have been painted with blue, red and gold. In the middle of the roof was a vent or louvre that let out smoke from a fire in the middle of the room (a brass plate on the floor now marks the spot).

The hall is hung with the priceless Flemish tapestries of the *Story of Abraham* commissioned by Henry VIII and probably intended for the Great Hall itself. They were woven in the 1540s by the Brussels weaver



In the summer of 1535 there were at times as many as 70 masons, 45 carpenters, 81 bricklayers, 21 joiners and 208 labourers working on Henry VIII's new palace.

The Separation of Abraham and Lot. The Abraham tapestries were one of the most expensive sets of tapestries purchased by Henry VIII and were only hung in the Great Hall on special occasions. At other times less valuable pieces were used from his vast collection, which, at the time of his death numbered about 2,500 tapestries.



Willem Kempaneer with real silver and gold thread. Although this is now tarnished and the colours faded, they still retain much of their former splendour. Each tapestry depicts one of the principal events in the life of the Old Testament patriarch Abraham. Six of the series are hung in the Great Hall; others from the set are on display in the King's Apartments.

The carved stags' heads with antlers that hang above the tapestries were either hunting trophies or gifts from foreign embassies. The beautifully carved and painted late 17th or early 18th-century elm heads were made to show off the antlers as realistically as possible. The antlers were formerly hung in the 'Horne Gallery', possibly the Tudor Queen's Gallery which was demolished by Wren in the late 17th century.

Through much of the 18th century the hall was in use as a theatre and records still survive of the plays enacted here. On 23 September 1718, for example, *Hamlet* was performed for George I (1714-27). A week later the King was again present for the performance of *Henry VIII, or the Fall of Wolsey*.

The hall owes much of its appearance today to a restoration undertaken in the 1840s when all the carved and painted cornices were installed, the top of the screen re-erected and the stained glass introduced to the design of Thomas Willement.

The Horn Room

This room was originally built as a waiting place for servants bringing food to the Great Hall and Great Watching Chamber next door. The staircase leads up from the kitchens and still has its original Tudor oak steps, although the balustrade is Victorian.

The oak balustrade in the Horn Room has a carved newel post in the form of a lion bearing the monogram of Queen Victoria.



The room acquired its present name because it was in here that the antlers and horns that had decorated the galleries of the Tudor palace were stored after they were taken down by William III.

The present arrangement of horns only dates from 1993 but contains many horns dating back to the 17th century and the large fossilised antlers of a prehistoric great elk found in Ireland and presented to Charles II (1660-85).

The ceiling of the Great Watching Chamber incorporates the arms and badges of Henry VIII and his third and favourite wife, Jane Seymour.



The Great Watching Chamber

The Great Watching Chamber was originally the first of Henry VIII's State Apartments; the door at the far end of the room led to his Presence Chamber and State Apartments beyond (now demolished). In this room, the Yeomen of the Guard were stationed to control access to the King. A small room on your left as you leave the room was originally a garderobe (lavatory) for the guards. The Great Watching Chamber also functioned as a dining room for senior courtiers.



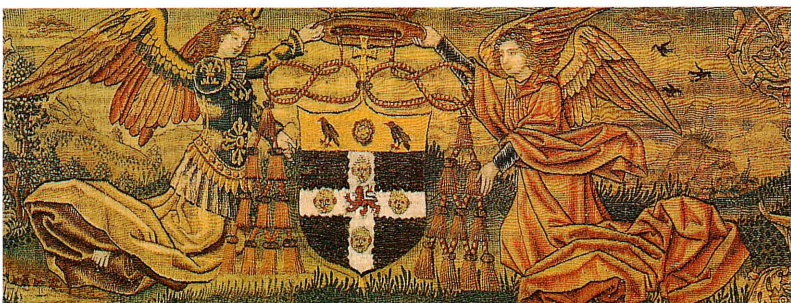
In 1541, in the Great Watching Chamber, a declaration was made to the court of Catherine Howard's infidelity and her household was dismissed there and then.

The importance of the Great Watching Chamber cannot be overstated. Of all of Henry VIII's sixty or so houses, each with half a dozen state rooms, this is the only one to survive in anything like its original form. Even so much was lost to Wren's modernising. The Tudor fireplace has gone and so have the great heraldic frieze (which was in the whitewashed area above the tapestries) and the original stained glass (the present glass was introduced in the 19th century). But the scale of the room, its decorated ceiling and the tapestries are original.

Four of the early 16th-century tapestries represent the conflict between the Virtues and the Vices; another shows an episode from *The Triumphs of Petrarch: The Triumph of Fame over Death*. The remaining two are *The Death of Hercules*, from the *Story of the Labours of Hercules*, and *The Gryphon Allegory* connected with the *Story of the Virtues and Vices*.

The room as it appears today is much as William III would have known it. In the 18th century it was first used as an ante room to the theatre in the Great Hall and later as an office.

The four small tapestries above the doors of the Great Watching Chamber are known as armorials. Three show the arms of Cardinal Wolsey (one of which is illustrated here) and one the arms of Henry VIII.



The Pages' Chamber

The room on your right as you leave the Great Watching Chamber is shown as it might have looked in the 1540s when it was used by the King's pages. Their duties included waiting on the nobles in the Great Watching Chamber next door.



A stone medallion portrait of Henry VIII by an unknown artist, c1550-75, hangs above the fireplace in the Pages' Chamber.

The room also functioned as a waiting room for courtiers who were helped into their ceremonial robes by the pages before being presented to the King. In 1546 Queen Catherine Parr's brother and uncle waited here to be ennobled.

The furniture is all oak and of the type which would have been found in the smarter servants' quarters in the palace in the 1540s. Tudor furniture from the State Apartments does not survive.

The Haunted Gallery

The gallery owes its name to the story of the ghost of Catherine Howard, Henry VIII's fifth wife. A mere 15 months after her marriage to the King in 1540, the young queen was charged with adultery and was arrested.

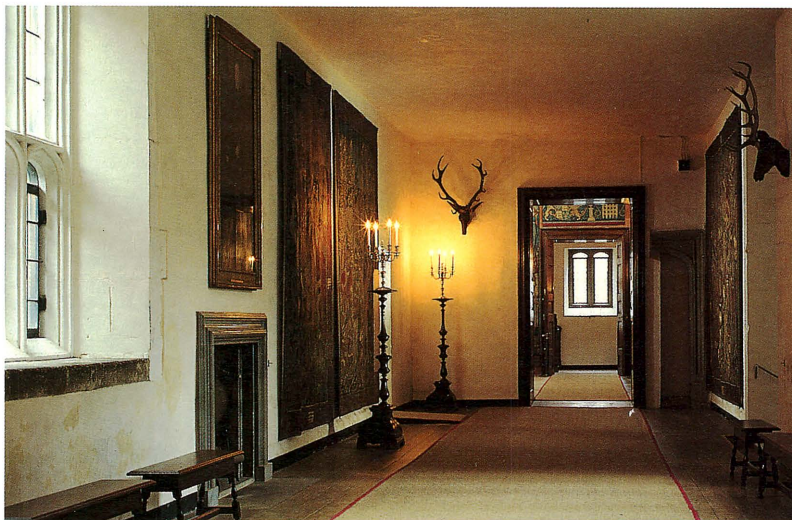


The Field of Cloth of Gold (detail) by an unknown artist, c1545. This painting records several events that took place during the meeting of Henry VIII and Francis I at the Field of Cloth of Gold in France in 1520. On the left Henry VIII can be seen arriving at the town of Guisnes with his entourage. Alongside the King is Cardinal Wolsey.

Before she was sent to the Tower of London, she was kept under house arrest in her lodgings at Hampton Court. The story goes that she managed to escape from her rooms and run along the gallery to the Chapel door where the King was at Mass. Just as she reached the door she was seized by guards who dragged her screaming back to her rooms, while the King continued his devotions. It is said that her ghost still shrieks along the gallery.

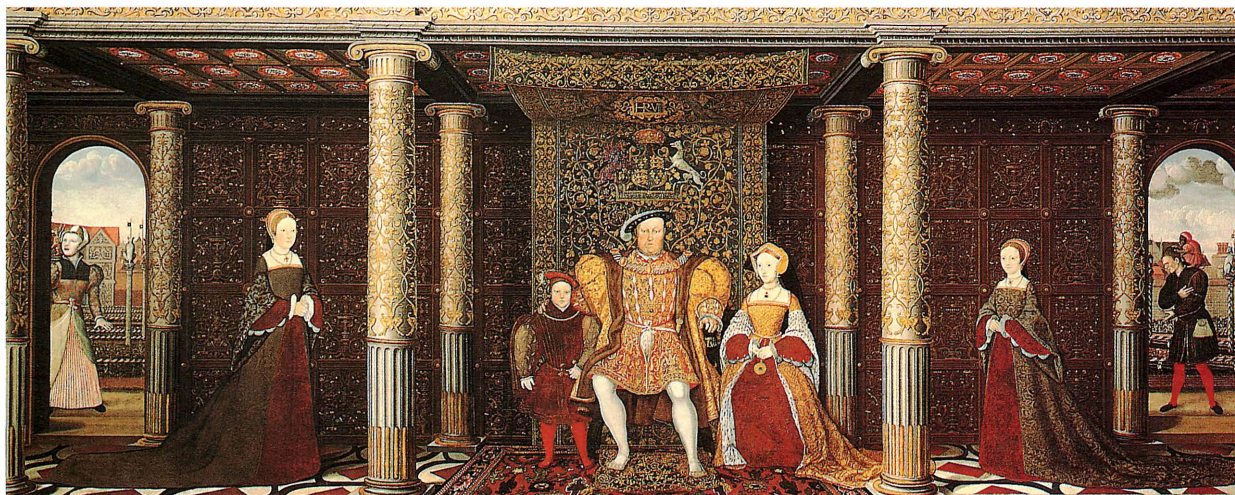
The gallery contains three of the most important and famous Tudor paintings from the Royal Collection: *The Field of Cloth of Gold* which depicts scenes from the meeting between Henry VIII and King Francis I of France at Guisnes in 1520; *The Family of Henry VIII* which shows

The Haunted Gallery was built by Cardinal Wolsey to link the Chapel to the rest of the palace.



The Family of Henry VIII by an unknown artist, c1545, is set in Whitehall Palace where the painting was probably intended to hang. In the background you can see part of the Whitehall Privy Garden with the King's Beasts mounted on poles.

Henry, his third wife, Jane Seymour, and his children, Princess Elizabeth, Princess Mary and Prince Edward; and *The Embarkation of Henry VIII* (the twin of *The Field of Cloth of Gold*) which shows Henry VIII and his fleet at Dover in 1520 preparing to leave for Calais.



The Chapel Royal

The Chapel Royal at Hampton Court has been in continuous use for over 450 years and if you are visiting the palace on a Sunday you are welcome to attend one of the services. On weekdays the palace Chaplain is often in the Chapel and can be recognised by his royal scarlet cassock.



Henry VIII at Prayer from the Black Book of the Garter (1531-41). The King kneels on a cushion with his prayer book before him.

The Chapel is divided into two parts, the Royal Pew and the Chapel proper. The Royal Pew is part of the State Apartments and was where the monarch and his companions would sit. In Tudor times the Royal Pew was divided into two large rooms, one for the king and one for the queen, with bay windows looking down into the body of the Chapel (a model in the first room shows this arrangement). Today a single central room, like a box at the opera, is reserved for the monarch, the rooms on either side are for the gentlemen and ladies of the court.

From the Royal Pew all the different phases of the Chapel's development can be seen. First and most important is the magnificent vaulted ceiling that Henry VIII installed here in 1535-6. It replaced an earlier ceiling installed by Cardinal Wolsey who also built the body of the Chapel. In Henry VIII's

The Chapel Royal by James Digman Wingfield, 1849. During the 1840s the Chapel ceiling was repaired, repainted and regilded.



time, there was a great double window at the east end of the Chapel filled with stained glass. This is now hidden by a vast oak reredos (screen) carved by Grinling Gibbons and installed in the 18th century by Sir Christopher Wren when the Chapel was refitted for Queen Anne (1702-14). It was also for Queen Anne that the pews, panelling and Royal Pew were constructed and at the same time the Tudor windows were removed and large casement windows inserted. The casements were in turn removed in 1894 and replaced with copies of the original Tudor windows. The *trompe l'oeil* window (one painted to appear as if it were real) on the south wall of the Chapel, next to the organ, preserves the appearance of the 18th-century windows. It was painted by Sir James Thornhill, in 1711, who was also responsible for the decoration of the rest of the walls and the ceiling of the Royal Pew.

As you leave the Royal Pew to descend into the Chapel you pass through one of the side rooms that still has the remains of the original ribbed and gilded Tudor ceiling in it.

The stairs take you down into the main body of the Chapel. Here, the arrangement is largely Victorian; the pews and font were inserted for grace-and-favour residents who worshipped in the Chapel. In recent years a console was inserted into the choir that has allowed Queen Anne's organ to be played for visitors. As you leave the Chapel on the ground floor and exit into the North Cloister you can see the coats of arms of Henry VIII and Jane Seymour flanking the Chapel door.

The magnificent carved and gilded pendants on the ceiling of the Chapel Royal date from 1535-6.



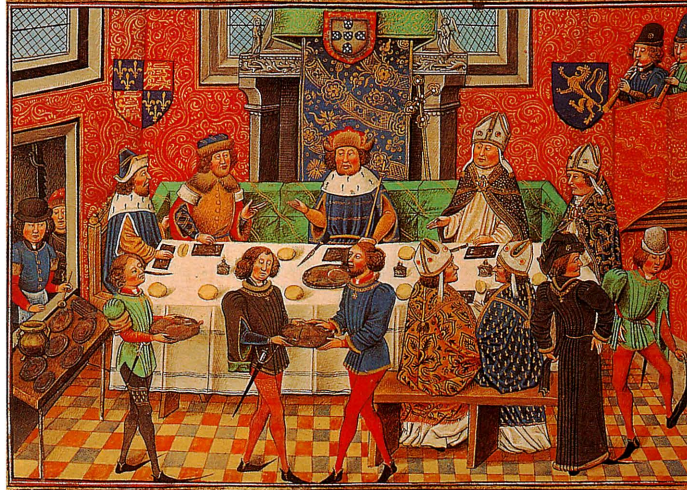


The Tudor Kitchens are set up as if they were in the process of preparing food for the feast of St John the Baptist, Midsummer's Day 1542. On occasions such as this the variety, quality and quantity of food was increased and the menu includes: venison pie, baked carp in wine with prunes, peacock royal, creamed almonds and stuffed boar with a sauce.



The Tudor Kitchens

The tour of the Tudor Kitchens starts with a model in the basement of the Great Hall that shows the extent of the kitchens in the reign of Henry VIII (the entrance is in Clock Court). Turn right as you leave the model and then left into Master Carpenter's Court. The entrance to the kitchens is on the right at the end of this courtyard. A free recorded tour is available from the Information Centre.



A 15th-century manuscript illumination showing a great lord dining, with serving men collecting food from the kitchen serving hatches and taking it to the table.

When Cardinal Wolsey started to extend Hampton Court in 1514, one of the first things he began to do was build the kitchens that catered for his household of approximately 600. Inevitably, arrangements that suited the Cardinal were too small for Henry VIII's household of 1,200 people. In 1529 Henry VIII began to extend the kitchens to provide 36,000 square feet (3,350 square metres) of food production capacity in 50 rooms.



The Tudor Kitchens were designed to feed courtiers dining in the Great Hall and the Great Watching Chamber. The King's food was prepared in a privy (or private) kitchen beneath his rooms (long since demolished).

In general there were two meals a day, one at midday, the other at about 4 o'clock in the afternoon. Over 200 kitchen staff were employed at Hampton Court and in 1554 the kitchens were described by a Spanish gentleman as 'veritable hells, such is the stir and bustle in them'.

Henry VIII's kitchens continued to serve the royal court until 1660 when servants lost their right to be fed at the king's table and were put on wages instead. There was no longer a need for such extensive kitchens and gradually they began to be used for other purposes. The Boiling House, for example, was turned into a laundry, the great boiling copper being used for linen rather than stocks and soups. When the court ceased to use the palace in the mid-18th century the kitchens were converted into grace-and-favour apartments. The kitchens were restored in recent years to the way they are seen today.



Woodcut by Hans Burgkmair of 1510 showing a cook gutting a hare.



The Boiling House butchery. The Tudor diet was about 75% meat and in one year the court ate more than 1,240 oxen, 8,200 sheep, 2,330 deer, 760 calves, 1,870 pigs and 53 wild boar.

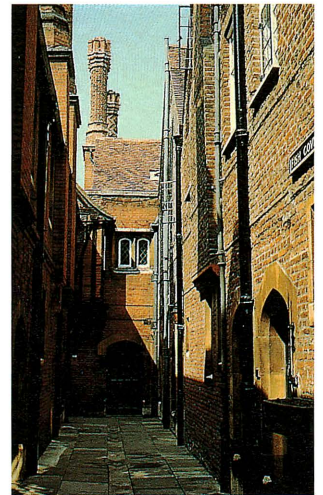
The Kitchen Courtyards

Access to the kitchens was through a separate gatehouse, today called Seymour Gate, which you can see from Lord Chamberlain's Court before you enter the kitchens. All the supplies for the court were brought in through this gate. Above the gateway the Board of the Greencloth met. This strangely named body was responsible for the administration of the kitchens and monitored supplies coming in and out of the palace. Turn away from Seymour Gate and ahead is the entrance to the Boiling House.

The Boiling House

The kitchens were divided into 15 or so separate offices, or sub-departments, such as the Spicery (which stored spices), the Confectionery (for sweets and pastries) and the Pastry (which made pastry cases and crusts). Each office was allocated rooms around the various kitchen courtyards – downstairs staff undertook their duties and upstairs they had their sleeping quarters. Due to later alterations the rooms of only one office survive today, the Office of the Boiling House.

Originally the Boiling House was one large room but it was divided up in the 17th century. Today the first part shows a Tudor butchery with meat ready for preparation. Next door is the remains of the Tudor Boiling House including a reproduction of the great copper which could hold 76 gallons of stock or stew and also provided boiled meats and poultry directly for the table.



Fish Court today. The whole courtyard was remodelled in the 19th century.

Fish Court

This long narrow courtyard was the centre of operations during the preparation of meals and each of the doors led to a different office of the kitchens. The pastry house, originally with 9-foot (2.8 metre) diameter ovens, was here and so was the flesh larder, part of which you can see reconstructed if you look through the slits of the first door on your right.

The fish larder was next door. Fish was very important, as meat was not eaten during Lent nor on Fridays, and sometimes not on Wednesdays, for religious reasons. So the fish larder stored saltwater fish brought from the coast in barrels packed with seaweed. Fresh water fish were kept alive in the palace ponds until needed.

All the utensils in the Great Kitchens are of a Tudor design but only the cauldrons are 16th century. The pottery is reproduction.



The Great Kitchens

The Great Kitchens, entered from Fish Court, were where most of the food was assembled and passed out through hatches before being taken upstairs to the waiting courtiers. The kitchens were under the control of the Master Cook who had about 12 other cooks and a further 12 or so assistants.

The Great Kitchens are divided into three areas. In the first kitchen you can see a 19th-century range set into one of the fireplaces, a relic of the years when the kitchens became



A 15th-century baker using an oven similar to those built by Henry VIII.

private apartments. In the Middle Kitchen, a great Tudor fireplace has been filled in with a smaller coal-burning hearth. The original 17th-century grate and clockwork spit is still in place. The charcoal burning range is also 17th century but is of the type which was used by Henry VIII's cooks.

The third kitchen with the fire blazing is not only the most complete but is also the oldest part of the kitchens, having been built by Cardinal Wolsey in c1514. Two of the three hatches at the end of this kitchen lead out to the Serving Place and one to the dressers.

The Dressers

You exit the Great Kitchens into the Serving Place. Look through the hatches on the right into the dressers. These two small rooms are so-called because it was here that special dishes were dressed and garnished before being sent upstairs to waiting senior courtiers.

In the first dresser, peacock royal is being prepared and a peacock skin is being put back over its roast carcass. In the second, marzipan desserts are being painted and gilded with real gold, all of which could be eaten.



All the pottery, pewter and ironwork in the dressers date from the 1530s and 1540s and is probably the most extensive and complete collection of 16th-century cooking utensils on show in Britain.



On a feast day each course of the meal comprised many dishes, perhaps up to ten, but even on a normal day the more important courtiers would have four or five dishes.

The Serving Place and North Cloister

From the Great Kitchens and dressers, food would be passed into the Serving Place where waiting servants would carry it via the North Cloister to either the Great Hall or the Great Watching Chamber. Facing the dressers are three doors and a closed hatch. In the 16th century these led to the office of the Clerk of the Kitchens whose task was to ensure that the food was prepared properly and reached its correct destination.

The Cellars

From the Serving Place turn left into the North Cloister and on your right are the steps leading down into the cellars.

The Tudor court drank about 300 barrels of ale a year and an almost equal quantity of wine that was stored in three cellars, all of which can be seen today. The first is the Great Wine Cellar, vaulted with brick and stone, which was built for Henry VIII in 1536. Next door is another wine cellar, now the Tudor Kitchens Shop. The room containing the model of the kitchens, where you started this tour, was once the beer cellar.

Henry VIII constructed the wine cellar in 1536 to replace one built by Wolsey. The barrels are of oak and hooped with willow in the traditional way. Most of the wine came from Burgundy and the Rhinelands.





The Wolsey Rooms have been altered and restored but many original features have survived including the plain Tudor fireplaces that date from the first half of the 16th century.

Portrait of an Unknown Woman attributed to Marcus Gheeraedts the Younger c1590-1600. The three Latin inscriptions on this painting and the sonnet, in English, in the lower right-hand corner, all allude to the mood of melancholy. The painting was first recorded in the Royal Collection in the reign of Queen Anne (1702-14) but evidence suggests that it was owned by Charles I (1625-49).





The Wolsey Rooms

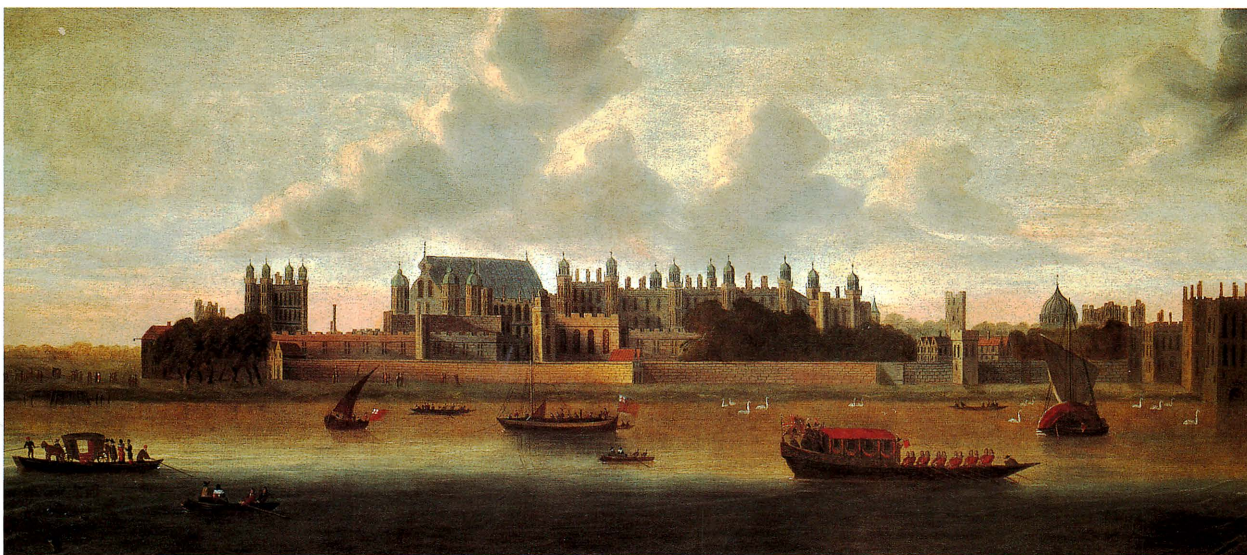
The entrance to the Wolsey Rooms is under the colonnade in Clock Court. Turn right at the foot of the King's Staircase and walk down the passage known as Stone Hall, which contains stone busts. Go through the doorway on the right and up the staircase.

The rooms at the top of the stairs are often known as the Wolsey Rooms as they are thought to have been Cardinal Wolsey's private lodgings in the 1520s. However, like so much of the Tudor palace, the rooms were refitted in the 18th and 19th centuries. The first room houses an introduction to the Royal Collection (information on the history of the Royal Collection can be found on page 66 of this guide). The four rooms beyond have also been altered and restored but many original Tudor features survive. The two smaller rooms to the right are lined with 16th-century linenfold panelling, so-called as it was intended to reproduce the effect of draped fabric on the walls.



Cardinal Wolsey by an unknown artist, c1520.

The two main rooms (hung with paintings) have later panelling but ribbed ceilings with early Renaissance decorative motifs. The plain Tudor fireplaces also date from Cardinal Wolsey's time and the ceiling of the end room incorporates his badges. When the palace ceased to be used by royalty from 1737, this suite of rooms became a grace-and-favour residence and remained in use as such until the early 20th century.



A view of Hampton Court from the south by an unknown artist, c1660, showing the Tudor palace before William III's rebuilding. The Great Gatehouse, to the left, survives in a reduced form, as does Henry VIII's Great Hall.



The King's Apartments

The entrance to the King's Apartments is under the colonnade in Clock Court. A model explaining the function of these rooms is located in the introductory exhibition behind the colonnade. A free recorded tour is available from the Information Centre and costumed guides are present to answer your questions. For details of special events, please check the Daily Programme.



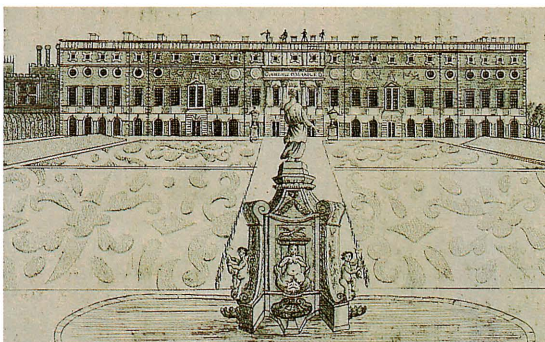
William and Mary's monogram was used as a decorative element throughout the King's Apartments.

The King's Apartments were built for William III (1689-1702) at the end of the 17th century by Sir Christopher Wren, on the site of Henry VIII's old state apartments. William's original intention had been to demolish the whole Tudor palace and replace it with a more modern building, but time and money were short and only the king's and queen's apartments on the south and east sides of the palace were rebuilt. In 1986 the King's Apartments were badly damaged by fire and their restoration took six years to complete



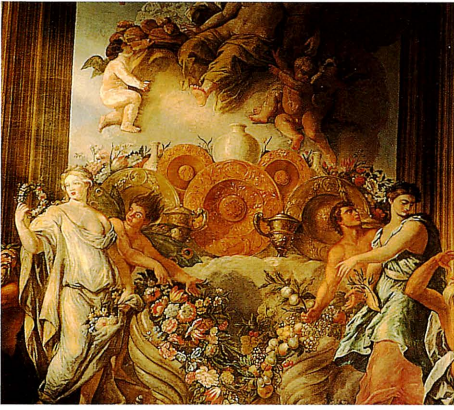
William III by Sir Godfrey Kneller (c1646-1723). In 1689 William and Mary became Britain's first joint monarchs. This unique arrangement lasted until the death of Mary in 1694, after which date William ruled by himself until his death in 1702.

(see page 27). Today they are shown as they were when they were completed for William III in 1700.



The South Front of William III's newly completed palace is seen here in c1700. Work began in May 1689 but ground to a halt after the death of Queen Mary in 1694. Building was finally resumed in 1697 and by 1700 the King was able to move into his new apartments.

Main picture opposite: *The King's Staircase was painted by Antonio Verrio who died at Hampton Court in 1707. Like many early visitors to the palace, the writer Horace Walpole (1717-97) was critical of Verrio's work and remarked that he had painted the staircase 'as ill as if he had spoiled it out of principle'.*



The King's Staircase

The King's Staircase, the most spectacular in the palace, was decorated in about 1700 by the Italian painter, Antonio Verrio (1639-1707), whose signature appears at the top of the stairs by the door into the Guard Chamber.

The whole composition is an allegory that glorifies William III as Alexander the Great. It is based on the *Satire of the Caesars* written in 361 by Julian the Apostate. The 'Satire' tells of the triumph of Alexander over the Caesars and here represents William's victory over the

The north wall of the King's Staircase shows a series of mythical figures, including Pomona (with the fruit) and Flora (with the flowers); a composition probably intended to represent the benefits of William's rule.

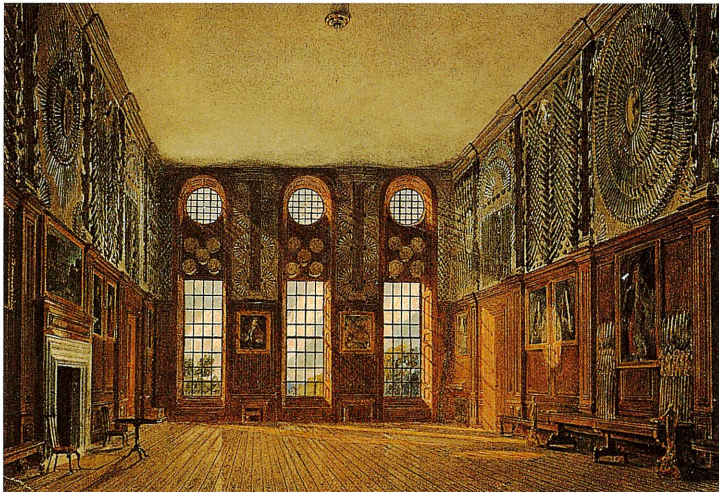
Stuarts. Contemporaries would have recognised the reference to William's triumph over the Stuart king, James II, who was deposed in 1688.

Julian appears on the south wall, sitting at his desk and writing to the instructions of Mercury. On the east wall Alexander is commended to the gods by Hercules (carrying a club). Hercules was another legendary figure with whom William was keen to be associated and you will see other references to him in the King's Apartments.

The wrought iron balustrade was designed by the French smith, Jean Tijou.

The King's Guard Chamber by James Stephanoff, c1819.

The display of arms in the Guard Chamber was arranged in 1699 by William III's gunsmith, John Harris, with weapons brought from the Tower of London. In the 18th century every piece was removed, cleaned and replaced each spring.



The King's Guard Chamber

The Guard Chamber is so-called because it was the room in which the Yeomen of the Guard kept watch over the safety of the king, making sure that 'no idle, mean or unknown persons' entered his apartments beyond. In total, there were around 100 Yeomen of the Guard but only about 40 were on duty at any one time.

The room is decorated with a magnificent display of more than 3,000 arms, mostly muskets, pistols, bayonets and swords, which served to emphasise the purpose of the room. The wooden centrepieces on each wall were carved by Grinling Gibbons who was made Master Carver to the Crown in 1693 and was responsible for much of the carving in William III's new palace.

The two copper braziers by the fireplace were used as portable heaters.

These broad-bladed ceremonial spears, known as halberds or partizans, were carried by the Yeomen of the Guard and bear the monogram of William III.





The throne canopy in the Presence Chamber was made for William III in 1700 and is still in place today. It bears the King's coat of arms and badges depicting his cypher and the national emblems of a rose, thistle, harp and fleur-de-lys.

The King's Presence Chamber

After the relative austerity of the Guard Chamber, the Presence Chamber gives you an indication of the great richness that lies ahead.

This room was occasionally used for audiences with the king but more often they would take place in the Privy Chamber beyond. Even when the king was not present courtiers would show their respect by bowing to the empty throne.

Opposite the canopy is an enormous portrait of *William III on horseback*, painted in 1701 by Sir Godfrey Kneller to hang in this very position. The overmantel painting is of *James Hamilton, Second Marquis of Hamilton*, by Daniel Mytens, c1624. Hamilton, 'A goodly, proper and graceful gentleman, and generally esteemed', held a number of offices in the service of James I.

On the walls hang two of the most important tapestries at Hampton Court, *The Labours of Hercules* and *The Triumph of Bacchus*, ordered by Henry VIII for Whitehall Palace in the early 1540s and hung here by William III in 1700. They were restored to this position in 1992.

The King's Eating Room

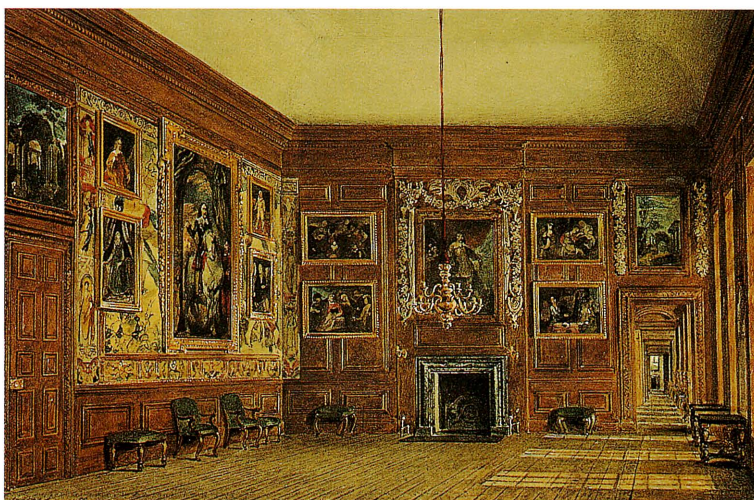
The Eating Room was where William would sometimes dine in public, watched by his courtiers. On these occasions the room was furnished with a large dining table and a chair for the King. Food was brought in through the door on the north side (on the left as you enter).

The room contains a three-part set of torchères (stands), pier glasses (mirrors) and pier tables, which also appear in the next two rooms. All the torchères and pier glasses are original; the tables were reproduced from a surviving table from William's time. The candelabra are also reproductions copied from a 17th-century model.

Like the Presence Chamber, the Eating Room has white silk curtains with crimson fringes, which were described in the surviving bills and warrants of William's time and were handmade in 1992 to match surviving examples.

— — —
Most of the portraits in the King's Apartments were intended to emphasise William III's Stuart ancestry, reaffirming his right to the throne

The Eating Room by James Stephanoff, c1819. The portrait of *Christian IV of Denmark*, the brother of James I's wife, by Karel van Mander the Younger (c1574-1623) still hangs in its original position over the fireplace where it is framed by limewood carvings by Grinling Gibbons and his workshop. The tapestries that hang in the room today are from the 17th-century Brussels set *The Acts of the Apostles* and depict *The Miraculous Draught of Fishes* and *Elymas the Sorcerer Struck Blind Before Sergius Paulus*.





The Privy Chamber throne canopy, under which William III conducted most of his audiences and receptions, is trimmed with real gold lace (braid) and was made for the King in c1700.

The King's Privy Chamber

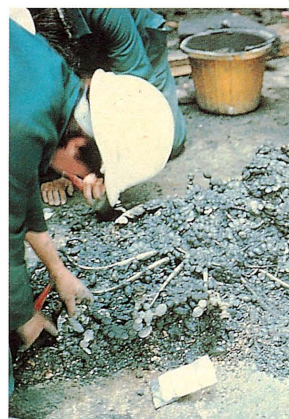
The Privy Chamber was the principal ceremonial room in the palace. In here ambassadors were received and court functions held.

This room was virtually destroyed by fire in 1986 and the entire ceiling and some of the panelling is new. You can still see scorched panelling on the chimney wall. Most of the furniture was rescued before the ceiling collapsed, burying the throne canopy and rock crystal chandelier under 5 feet of waterlogged debris. Both were very badly damaged but have been carefully restored.

The tapestries are part of the set of the *Story of Abraham*, commissioned by Henry VIII and probably intended for the Great Hall. They are *The Return of Sarah by the Egyptians* and *God Appears to Abraham*. William used them to decorate his new apartments but today only three hang here (the third is in the King's Great Bedchamber), the rest are where Henry intended them to be, in the Great Hall.

The overmantel painting shows *Elizabeth, Queen of Bohemia*, daughter of James I and sister of Charles I, by Gerrit van Honthorst (1590-1656).

From the windows you can see that this room is centrally aligned on the axis of William III's Privy Garden.



The rock crystal chandelier in the Privy Chamber being excavated by archaeologists after the 1986 fire.



Grinling Gibbons was paid £30 (approximately £1,900 today) for the overmantel carving in the King's Withdrawing Room.

The King's Withdrawing Room

Access to the Withdrawing Room was limited to the principal Secretaries of State (the equivalent of Cabinet Ministers), the Master of Requests, members of the Privy Council and, of course, the Lord Chamberlain and the chief officers of the court.

As this was a more intimate room there was no throne canopy; the king received guests seated on an armchair similar to the late 17th-century one on show here. As in the previous rooms, the chair sat on a fine Turkish rug.

The room is lit by silver sconces depicting the story of Solomon. These are copies of the originals that are now in Buckingham Palace. The overmantel painting is a 19th-century copy of a portrait of *Charles I* by Van Dyck. The original is now at Windsor Castle.

The tapestries are from the series *The Acts of the Apostles* and show *The Martyrdom of St Stephen* and *The Conversion of St Paul*.

The Withdrawing Room was also badly affected by fire. The original carving on the right-hand side of the door (as you look back into the Privy Chamber) was destroyed and had to be remade by carvers working from photographs taken before the Second World War.



One of the silver sconces in the King's Withdrawing Room.

The King's Great Bedchamber

The Great Bedchamber was principally a ceremonial room where the king was dressed each morning in front of privileged courtiers; a gilded wooden rail kept watching dignitaries at a suitable distance. Access was strictly limited by the Groom of the Stool; not even the grooms who brought the royal garments were allowed inside.

The increasing magnificence of William's apartments is immediately apparent here. The furniture is gilded, the ceiling is painted and the frieze is decorated with rich limewood carvings by Grinling Gibbons. The mirrors, by Gerrit Jenson, are the finest in the apartments.


When this room was first decorated it had green hangings and a green bed. Then, in 1701, the original chimneypiece was removed to the Queen's Gallery and the ceiling was painted by Antonio Verrio to show Endymion (according to legend, an eternal sleeper) in the arms of Morpheus, the Greek god of dreams and sleep. As soon as the paint was dry, the walls were hung with tapestry and the red velvet bed and matching furniture, bought by William from his Lord Chamberlain, the Earl of Jersey, were installed. The tapestries which hang in the room today are *St Paul Preaching at Athens* from the 17th-century series *The Acts of the Apostles* and *The Purchase of the Fields of Ephron*, one of the Abraham tapestries commissioned by Henry VIII and probably intended for the Great Hall.

The silver sconces are copies of the originals, now in use at Buckingham Palace. The overmantel painting is of *Anne Hyde, Duchess of York*, mother of Mary II, by Sir Peter Lely (1618-80).

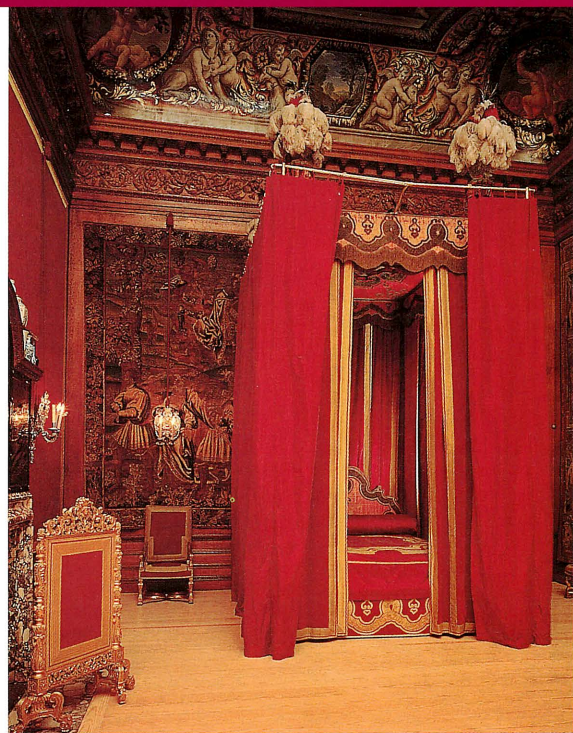
The King's Little Bedchamber

This was where the king usually slept rather than in the great ceremonial bedchamber next door. The room has been restored to its original appearance as indicated in contemporary documents using handmade silks and specially woven silver laces.

The silver chimney branches are copies of originals made by Philip Rollos for William III in 1700 and are engraved with the King's cypher and arms. On the chimneypiece are some of the rarest and most unusual pieces of Chinese and Japanese porcelain in the palace, collected by Mary II. The ceiling, again by Verrio, depicts another sleeping scene – Mars in the lap of Venus.

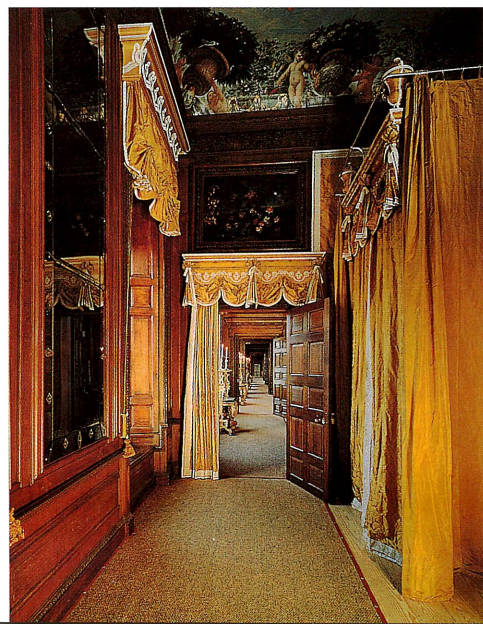
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Access to the king's bedchamber and private apartments was under the control of the Groom of the Stool who wore the key to the king's inner rooms on a blue ribbon around his neck, as a sign of his rank. In William III's day the Groom of the Stool was William Bentinck, 1st Earl of Portland.



King William's bed today, as in 1701, is furnished with crimson taffeta case curtains. The purpose of these was to protect the bed's valuable fabrics while the King was not in residence.

After the death of Queen Anne in 1714, the bed from the King's Little Bedchamber was removed from the palace by the Earl of Shrewsbury and no trace of it now survives. The reproduction bed on show today is based on surviving contemporary examples and the bills and warrants of William's time.





The King's Closet

This room was the King's private study, where he would receive Ministers and Secretaries of State. Hung with modern crimson damask and gold lace, the room still contains William's desk on which are displayed documents bearing his signature. The clothes-chest, barometer and longcase clock were also made for the King. The overmantel painting of *Birds in a Landscape* is by Jakob Bogdani (d.1720).

The far door leads to a private closet originally intended for Queen Mary (which you can see as part of the Queen's State Apartments route). The two behind you are jib (concealed) doors leading to the back staircase and the King's stoolroom (lavatory), which contains a late 17th-century close stool, probably made for William III. You can see this on the left as you leave the room.

The writing desk in the King's Closet was made for William III's use at Kensington Palace in c1690 and moved to this room at Hampton Court in 1700. The two giltwood chairs were made in 1695 for one of William's courtiers, Lord Coningsby, and were bought for the palace in 1992.

The Back Stairway

This staircase leads down to the King's Private Apartments. It does not continue upwards to the courtiers' rooms on the floors above as it was designed for William III's private use. The painting shows William as King Solomon and is by Jan van Orley, c1695. At the bottom of the stairs, a small exhibition room shows a collection of items related to William III and his court.

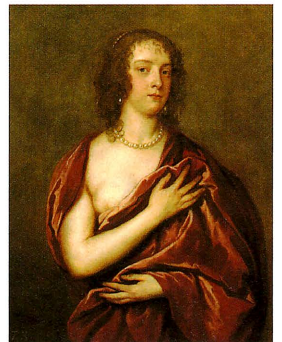
The East Closet

This is the first of three ground floor closets originally assigned to William's favourite, the Earl of Albemarle, as part of his extensive lodging. However, they also formed part of the King's private apartments while William was at the palace. All are richly panelled in oak, with overmantel carvings by Grinling Gibbons.

The highback walnut chairs in the East Closet date from 1700-1 and were made, possibly by Richard Roberts, for William III's use at Hampton Court.



The overmantel painting by Van Dyck is a portrait of the artist's wife, Margaret Lemon.



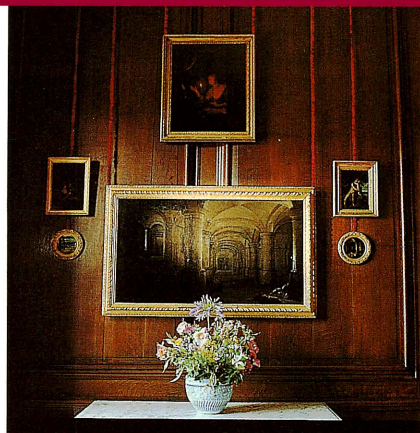
Margaret Lemon by Sir Anthony van Dyck (1599-1641).

Many of the fine intricate locks in the King's Apartments were made by the smith Josiah Key, who was recommended as 'the most ingenious man in Europe'.

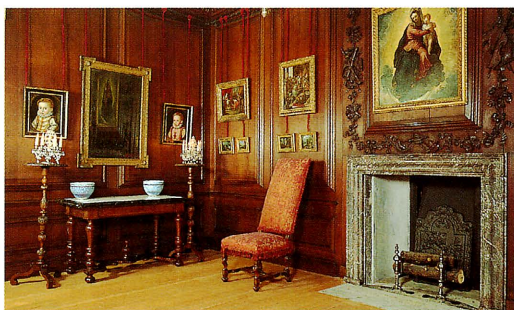


The Middle Closet

The Middle Closet is hung with more paintings from William's collection including the *Portrait of a Man Holding Gloves* by Jacopo Bassano (c1510-92) over the fireplace. The collection of night scenes on the wall opposite the fireplace suggests that this closet may have been the King's downstairs bedroom.



The west wall of the Middle Closet is hung with a group of paintings depicting night scenes.



The West Closet

This room is shown as a small writing closet with furniture and paintings from William's collection. The appearance of musical instruments in the overmantel carvings, however, may indicate that the closet was originally intended to be a private music room.

The Orangery

In 1700 the Orangery was described as 'the greenhouse' because it was here that orange and bay trees were kept during the winter months, when the room was heated by two stoves. In the summer the plants were moved outside on to the terrace.

A series of heads of philosophers by Hubert Le Sueur decorate the south (window) wall and the original statues from the Privy Garden, probably by Francavilla, are now displayed here while the copies are out in the garden itself. The subjects in order are *Apollo and Marsyas*, *Ceres*, *Vulcan*, *Bacchus* and *Apollo Gazing at the Sun*. The two bronze statues, *Venus de Medici* and *Cleopatra*, were brought to Hampton Court by Oliver Cromwell between 1651 and 1655.

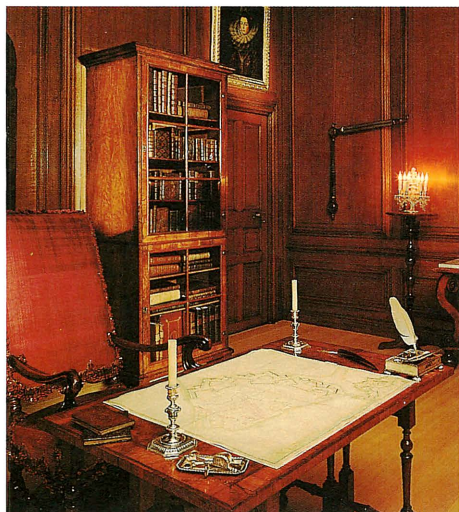


Orange trees became very fashionable in England during the reign of William and Mary, partly because of their political symbolism (the King was from the Dutch house of Orange).

Some of the Hampton Court trees were brought over from William's gardens at Het Loo in Holland.

Many ground floor areas in the palace, including the Orangery, were paved with distinctive purple and grey Swedish limestone.





The King's Private Drawing Room

At the far end of the Orangery are three rooms used by William for private entertaining. Two of these rooms, the drawing room and dining room, were opened to visitors for the first time in 1992.

The Private Drawing Room is arranged as a library with original furniture, including one of the barometers from William's personal collection. The painting over the fireplace shows *William and Mary on Horseback* by Adam-Francois van der Meulen (c1632-90).

The Private Closet, seen through an open door at the back of the room, is not open to the public.

The pair of cabinets in the King's Private Drawing Room are filled with 17th-century books of the kind that might have been found in William III's library.

The King's Private Dining Room

This room was originally used by William III for small private dinner parties. However, before the fire of 1986 the room had been closed to the public and for over 100 years had been used by grace-and-favour residents for functions. In 1992 the room was restored. The sideboard, or buffet, has been re-created in its original position (in the alcove opposite the windows) and decorated with electrotype plate. As the purpose of the buffet was to display the King's wealth and power, the plate was not actually used during the meal. Drink was served from a small table to the left of the fireplace.



The dining table is set for William III and two companions using reproductions of the sort of gold plate the King would have used at Hampton Court. The third course of the meal, the dessert, is being served with pyramids of cherries, meringues and crystallised fruit.

On the walls hang the *Hampton Court Beauties*, portraits of 'the principal ladies attending upon her majesty, or those frequently in her retinue', which were commissioned by Mary II from Sir Godfrey Kneller (c1646-1723). They were originally hung in the Tudor Water Gallery, which provided temporary accommodation for the Queen while the new palace was being built. William moved them here in around 1700, after her death.



Margaret Cecil, Countess of Ranelagh, one of Kneller's *Hampton Court Beauties*.

The King's Apartments Fire

On Easter Monday, 31 March 1986, a terrible fire swept through the King's Apartments causing extensive damage. The fire started shortly

after midnight in a grace-and-favour apartment on the third floor and smouldered undetected for several hours.

By early morning 120 firemen were fighting the blaze, which had engulfed the whole of the third floor, and sections of the roof had collapsed sending timbers and molten lead into the King's Apartments below.

By the end of the morning the full extent of the damage was clear. The Cartoon Gallery and King's Privy Chamber were devastated, filled with tons of waterlogged debris and



The Privy Chamber was one of the rooms most badly damaged by the fire. In this picture, taken shortly afterwards, both the original throne canopy and chandelier lie buried beneath tons of debris. Compare this picture to the photograph of the newly restored room on page 22.

open to the elements. The King's Drawing Room and Eating Room were also badly damaged. Fortunately only one painting and one piece of furniture were lost due to the courageous action of Hampton Court's salvage team who carried tapestries, paintings and furniture to safety while the fire blazed in the roof above.

Early in the restoration project it was decided to return the apartments to their original state of 1700, not as they were immediately before the fire. This was to be done using, as far as possible, the materials and techniques that Wren had originally used.

During the course of the restoration many significant discoveries were made about the building and the people who built it, including important evidence of Henry VIII's apartments buried beneath William III's rooms.

While the restoration of the building was underway, a team of highly skilled conservators, including Hampton Court's own Textile Conservation Studio, spent hundreds of hours restoring mirrors, textiles and carvings damaged in the fire. At the same time, the original paintings, furniture and tapestries that William III had used to decorate these rooms were identified from various parts of the Royal Collection and were returned to their original positions once the restoration of the building was complete.

After six years restoration the King's Apartments were re-opened by Her Majesty The Queen on 8 July 1992. The damage caused by the fire had been completely eradicated and the rooms transformed in appearance to the way they were when they were completed for William III in 1700.



Many of the fine limewood carvings by Grinling Gibbons were seriously affected by the fire, some of the detail was scorched beyond repair, and one 7-foot carving was completely destroyed. A team of highly skilled carvers restored the damaged carvings using photographs taken before the Second World War.

Almost exactly 100 years before the 1986 fire, in November 1886, a fire broke out in a grace-and-favour apartment on the north side of the palace causing damage to 40 rooms.



The Queen's State Apartments

The entrance to the Queen's State Apartments from Clock Court is through George II's Gateway (over which is carved the date 1732) and up the Queen's Staircase. For details of special events, please check the Daily Programme.



This medallion portrait of Caroline, Princess of Wales (later Queen Caroline) can be seen in the coving of the ceiling of the Queen's Bedchamber.

The Queen's State Apartments were begun by Sir Christopher Wren at the end of the 17th century for William III's wife, Mary II, but due to her death in 1694 they were completed in succeeding reigns.

After Mary's death, William set up the Queen's Gallery as his own private gallery and used Queen Mary's Closet as a private study for himself. The rest of the apartments remained empty. Queen Anne (1702-14) commissioned the artist Antonio Verrio to decorate the Drawing Room in what was probably intended to be the first step towards completing the apartments but on her death, in 1714, this was all that had been achieved.



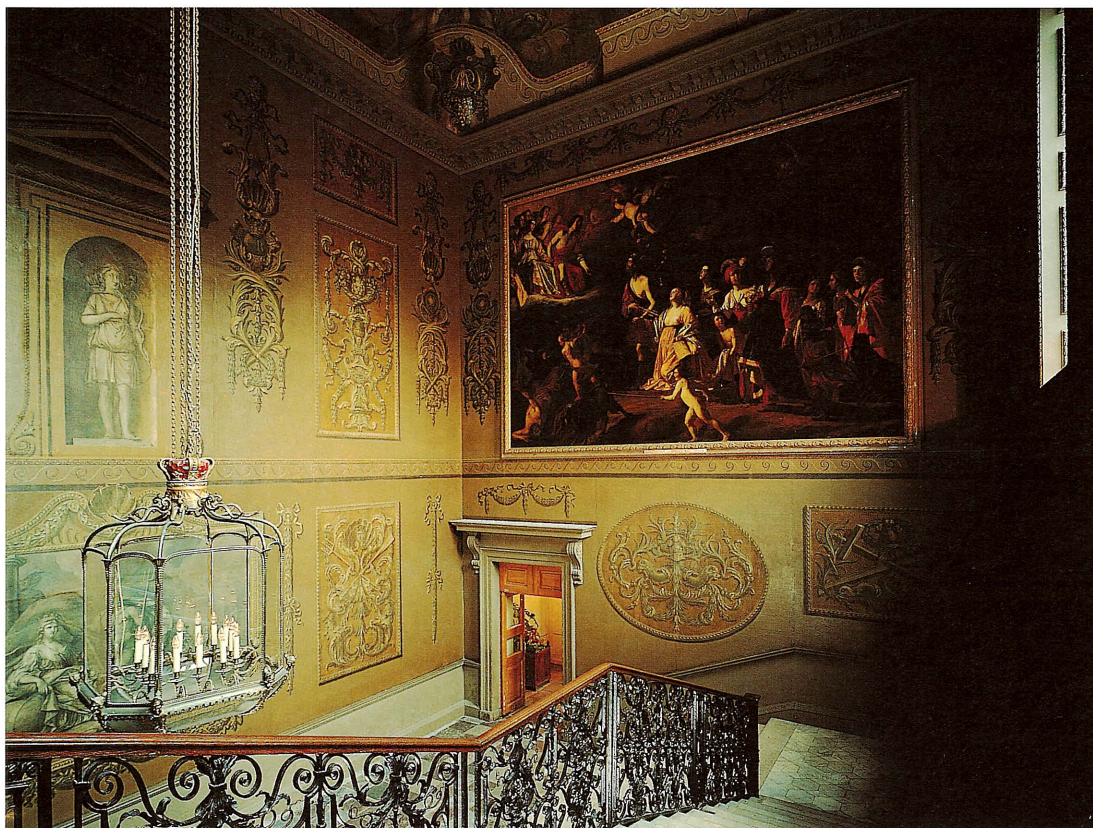
*Queen Anne
by Sir Godfrey Kneller
(c1646-1723).*

In 1716-18 the Prince and Princess of Wales (the future George II and Queen Caroline) fitted out the Guard and Presence chambers, the Public Dining Room and the Queen's Private Apartments. They completed the decoration only after the Prince succeeded to the throne in 1727.

The Queen's State Apartments that you see today were used by Queen Caroline between 1716 and 1737 for entertaining important visitors, receiving petitions and holding court entertainments.

Main picture opposite: The decoration of the Queen's Drawing Room was commissioned by Queen Anne who appears on the west wall receiving the homage of the four quarters of the globe. On the ceiling she is portrayed as Justice, attended by Neptune, Britannia, Peace and Plenty.

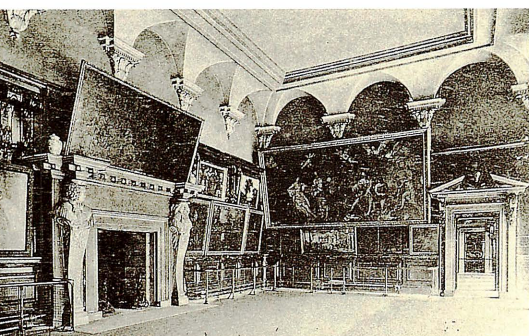
*— — —
Caroline of
Brandenburg-Ansbach
married George, Prince of
Wales in September 1705
when she was 22. The
future king and queen had
10 children. Throughout
their marriage the King had
a number of mistresses, of
which Caroline was aware.
Some were courted at
Hampton Court and
held positions in the
Queen's household.*



The Victorian historian Ernest Law was very scathing of Kent's decoration of the Queen's Staircase and accorded him 'the doubtful honour of having besmeared the ceiling and walls... with pain'.

The Queen's Staircase

Until 1734 the Queen's Staircase was merely whitewashed and panelled, but George II and Queen Caroline felt they needed a more impressive entrance and commissioned the architect and painter William Kent to decorate the stair at a cost of £450 (the equivalent of about £31,000 today). If you look up you can see George and Caroline's monograms in the corners of the ceiling. The large painting on the west wall is by Gerrit van Honthorst and was painted in 1628. It is titled *Mercury Presenting the Liberal Arts to Apollo and Diana*. Charles I and his queen are depicted as Apollo and Diana and the Duke of Buckingham is represented as Mercury.

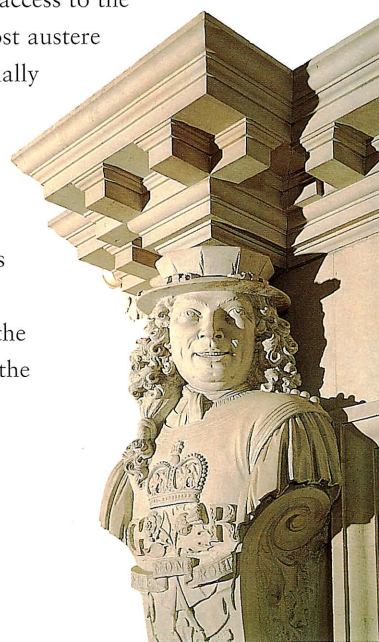


The Queen's Guard Chamber seen here in an early 20th-century photograph. At this time the State Apartments were used as picture galleries with little regard for their original appearance or function.

The Queen's Guard Chamber

The Queen's Guard Chamber is where the Yeomen of the Guard were stationed to control access to the queen. The room often seems the most austere in the entire palace. It was not originally hung with paintings. Its importance lies in its architectural features, probably the work of the playwright and architect Sir John Vanbrugh

(1664-1726) who was involved in decorating these rooms in the reign of George I (1714-27). The extraordinary chimneypiece, probably by Grinling Gibbons, proclaims the purpose of the room with its carvings of two Yeomen of the Guard on duty.





Between 1853 and 1862 the canopy that had stood over the Duke of Wellington's coffin at his lying-in-state at Chelsea Hospital, was erected in the Public Dining Room at Hampton Court. This enormous structure was 32 feet high and richly decorated with black velvet hangings and curtains, plumes of black feathers and silver and gold tassels and lace.

The Queen's Presence Chamber

It was also Vanbrugh who was responsible for the decoration of this next room, almost as stark and bare as the Guard Chamber although it originally contained a throne on a dais beneath a canopy.

If you compare these rooms with the equivalent rooms in the King's Apartments, which were designed 15 years earlier by Wren and his deputy, William Talman, you can imagine how startlingly modern and original Vanbrugh's chimneys and ceilings must have appeared when they were first completed.

Today, three magnificent paintings hang here: *Joseph and Potiphar's Wife* by Orazio Gentileschi (1563-1639), *A Boar Hunt* by Frans Snyders (1579-1657) and *Charles I and Henrietta Maria Departing for the Chase* by Daniel Mytens (c1590-1647).

The Public Dining Room

On leaving the Presence Chamber, you pass through a small lobby which was carved out of the end of the Public Dining Room in 1717-18 to allow the daughters of the future George II and Queen Caroline to reach their mother's private apartments (the door on your right) without having to go through a public room. The Public Dining Room, as it is called today, was originally planned as a music or dancing room but was used by George II and Queen Caroline when they dined in the presence of the court.

Today the room is hung with paintings that include four canvasses by Sebastiano Ricci (1659-1734) depicting scenes from the New Testament. The marble chimneypiece was carved by Grinling Gibbons and bears the arms of George I.

The magnificent silver chandelier in the Queen's Audience Chamber was hung here in 1736, suspended from a gilded star bearing the motto of the Order of the Garter, *Honi Soit Qui Mal Y Pense* (Shame on him who thinks evil of it).



The Queen's Audience Chamber

This room was the queen's principal audience chamber where foreign visitors and domestic petitioners were presented to her. Queen Caroline's original throne canopy still survives but the throne is lost, a royal chair dating from 1715 sits in its place on a 17th-century Turkish carpet. The door to the left of the fireplace leads to a staircase by which the queen could reach her private apartments or the gardens.

The tapestry, *Christ's Charge to St Peter*, is from the 17th-century series *The Acts of the Apostles*. The overmantel painting by Paul van Somer (c1577-1622) shows Anne of Denmark, James I's wife, who died at Hampton Court in 1619.



The north wall of the Queen's Drawing Room shows Queen Anne's husband, Prince George, the Lord Admiral, before the fleet.

The Queen's Drawing Room

This is the central room on the East Front designed by Sir Christopher Wren to align with the long canal, dug for Charles II (1660-85) in the 1660s. Standing at the central window you can see how all the yew trees in the garden as well as the 3/4-mile (1,200 metre) long avenues of trees in the park converge on this room.

The room was given such importance because it was here that the queen conducted her principal entertainments, known as 'drawing rooms'. At these, ladies of the court would meet and play cards, the queen moving from table to table to speak to them. Today the room is very bare; this is because furniture was only ever brought in during an official drawing room. The jib door in the west wall

(opposite the windows) leads to the Queen's Private Dining Room and allowed her to retreat from a drawing room for a private supper.

The room is decorated with an allegory of British naval power painted by Antonio Verrio in the reign of Queen Anne (1702-14). These paintings were not to the taste of George II who had them covered up with silk damask in 1737 and hung Mantegna's *Triumphs of Caesar* over them. They were not uncovered again until 1899.

Sir James Thornhill was paid £457. 10s (approximately £28,000 today) for painting the ceiling of the Queen's Bedchamber. The officers of His Majesty's Works, who included Sir Christopher Wren and Sir John Vanbrugh, considered his work 'skilfully and laboriously performed' in comparison to Verrio whose works were 'in our opinion, not so well executed'.

The Queen's State Bedchamber

This room is still furnished with its original bed (complete with 18th-century mattresses) that was made for the Prince and Princess of Wales in 1715. The ceiling, painted by Sir James Thornhill (1675/6-1734), depicts Aurora and Cephalus. On the cove are medallion portraits of George I, the Prince and Princess of Wales and their son, Frederick.

The tapestries are from the 17th-century series *The Acts of the Apostles* and show *The Death of Ananais* and *The Sacrifice at Lystra*.





The Queen's Gallery

Originally this magnificent room was built as Queen Mary's private gallery, but she never used it due to her premature death in 1694. Instead the gallery was adopted by King William as his private gallery and was hung with Mantegna's *Triumphs of Caesar*, now in the Lower Orangery (see page 50). This arrangement was dismantled by George II who had the gallery hung with a set of early 18th-century Brussels tapestries depicting the story of Alexander the Great. These remain here to this day.



The marble chimneypiece in the Queen's Gallery was carved by John Nost. It was originally intended for the King's Great Bedchamber but was moved to the gallery in 1701.

The stools were made for this room by Henry Williams in 1737 and have recently been restored. Queen Caroline used the gallery both for confidential interviews with ministers and for more entertaining pastimes, such as card-playing.

The Queen's Closet

This room was originally designed as a private closet for Mary II and interconnected by the door in the far corner to William III's closet. After Mary's death the room was used by William III and Queen Anne was the first queen to call it her own.

Today, after restoration, the room is hung with eight panels of needlework almost certainly made for Queen Mary. They were probably designed by Daniel Marot and are hung in the way we believe they were when they first came to Hampton Court in around 1700.



The blue and white delftware tulip vases at Hampton Court were made for William III and Mary II during the 1690s.

The Room of the Ladies of the Bedchamber

You leave the Queen's State Apartments through a small room that was occupied by the Ladies of the Bedchamber (the queen's personal attendants). The room is now hung with 17th and 18th-century paintings from the Royal Collection.

— ❧ —
One of Queen Caroline's Ladies of the Bedchamber was the King's mistress, Mrs Henrietta Howard. Lord Hervey, the Vice Chamberlain, noted that the Queen delighted in forcing upon her all the menial duties of her office as bedchamber-woman.



The Georgian Rooms

The entrance to the Georgian Rooms from Clock Court is through George II's Gateway (over which is carved the date 1732) and up the small staircase on the left. A free recorded tour is available from the Information Centre.

The Georgian Rooms comprise those rooms used by George II (1727-60) and Queen Caroline during the last visit of the full court to the palace in 1737. This visit was significant not only because it was the last time the royal family stayed here but also because

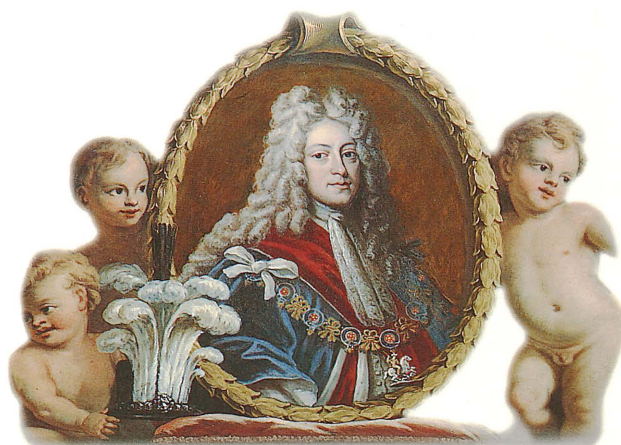
it was the occasion of a particularly explosive incident in the long and difficult relationship between the King and his son and heir, Frederick, Prince of Wales. More information on these events is available in the history section (see page 56) or as a dramatic reconstruction in the free recorded tour.



Queen Caroline by Enoch Seeman (c1708-45). After the Queen's death in 1737 George II never visited the palace again with the full court.

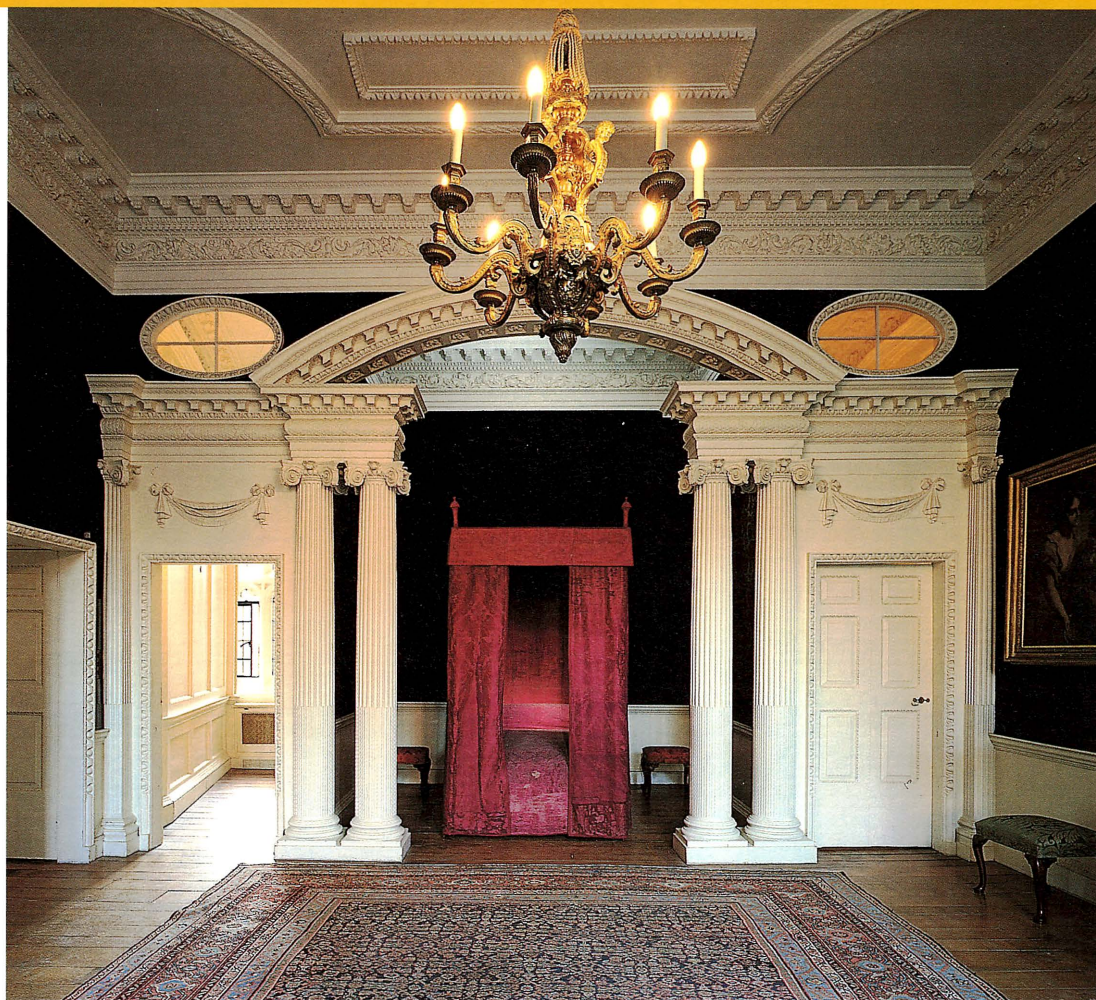


Frederick, Prince of Wales by Jean-Baptiste Vanloo (1684-1745). The Prince was loathed by his parents. His mother was said to remark 'My dear first-born is the greatest ass, and the greatest liar, and the greatest canaille, and the greatest beast, in the whole world, and I most heartily wish he was out of it'.



George II was the last king to live at Hampton Court. After his accession in 1727 he regularly stayed at the palace during the summer, and considerable sums were spent on its maintenance and improvement. This medallion portrait of the King can be seen on the ceiling of the Queen's State Bedchamber.

*Main picture opposite: The Queen's Bedchamber is hung with tapestries from the series **The Battle of Solebay**, woven at Mortlake in c1685, which depict the English and French fleets in action against the Dutch at Southwold (Solebay) in May 1672. Naval imagery runs through most of the Queen's Private Apartments as Britain was approaching the peak of its naval power.*



The doors on either side of the bed niche in the Duke's Bedchamber led to a garderobe (lavatory) and a small closet.

THE CUMBERLAND SUITE

George II had more children than Henry VIII had wives, eight of them by 1724, and his growing family presented special problems at Hampton Court because each of them had to be housed. In 1731, George's second son, William Augustus, Duke of Cumberland, then 10 years old, became entitled to a separate establishment and this prompted the building of a new suite of rooms on the site of the abandoned Tudor state apartments. These rooms, known as the Cumberland Suite, were designed by the architect and painter, William Kent, and completed in 1732.



William Augustus, Duke of Cumberland by Charles Jervas, c.1728. During George II's visits to the palace in the 1730s the Cumberland Suite accommodated Prince William and his small retinue of servants and tutors.

The Duke's Presence Chamber

The first room you enter is the Duke of Cumberland's outer chamber, which is today hung with portraits of members of George II's family and court. It is the only room at Hampton Court to be panelled, painted and gilded and when it was first completed it must have appeared very splendid in comparison to the plain, oak panelled rooms elsewhere in the palace. In the ceiling William Kent tried to give the room a Tudor feel by introducing elaborate neo-Tudor plaster pendants.

The Duke's Bedchamber

The bedchamber is reached by a small passage off which was the Duke's writing closet hung with small cabinet paintings. The bedchamber has a bed niche flanked by Ionic columns where a mahogany four-poster bed once stood. Unfortunately, the original bed no longer survives but the one that you see today dates from the same period.



The Duke of Cumberland became known as the 'Butcher' of Culloden after the slaughter of the Jacobite rebellion at the Battle of Culloden in 1746. The rebels had wanted Bonnie Prince Charlie, grandson of James II, to replace George II as king.

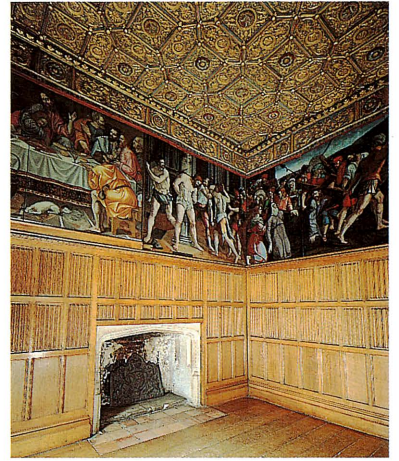
The Duke's Withdrawing Room

This room was probably the Duke's Withdrawing Room although he may have eaten in here on occasion as well. The walls of the room, like those of the bedchamber, were originally hung in an 18th-century fabric called mohair (a mix of wool and silk) on which paintings were displayed.

THE WOLSEY CLOSET

Beyond the Cumberland Suite is the Wolsey Closet. This room gives a good idea of how a small closet might have looked in the 1530s, although it was heavily restored in the 19th century. The only Tudor work *in situ* is part of the ceiling that dates from the late 1530s. The paintings, which show scenes from Christ's Passion, also date from the early 16th century but are not original to this room.

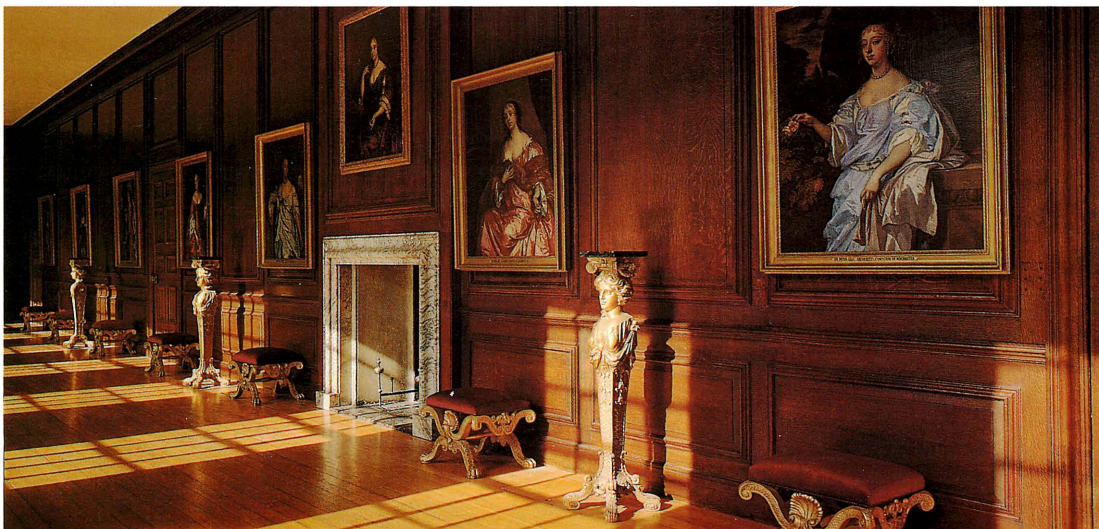
In the short gallery outside the closet are portraits of *George II* by Sir Godfrey Kneller (c1646-1723) and *Queen Caroline* by Enoch Seeman (c1708-45).



*The ceiling of the Wolsey Closet is decorated with gilded Renaissance motifs and coloured badges incorporating the Tudor rose and the Prince of Wales's feathers. The frieze is decorated with more badges, mermaids, dolphins and vases and, below, Wolsey's motto **Dominus Michi Adjutor** (God is, or God be, my judge).*

THE COMMUNICATION GALLERY

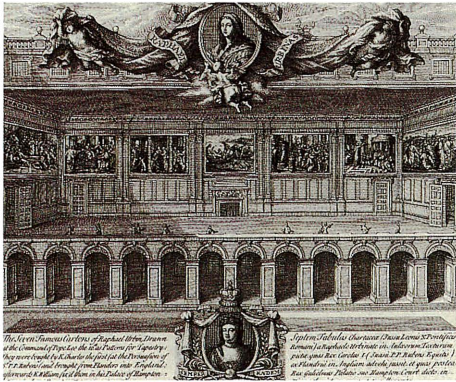
Since the 1530s there has been a gallery on this site linking the king's and queen's apartments, although the present gallery was built for William III in the 1690s. The gallery is hung with a series of portraits painted by Sir Peter Lely between c1662 and 1665 and known as the *Windsor Beauties*. They were painted for Anne Hyde, Duchess of York (whose portrait hangs in the King's Great Bedchamber) and represent the most beautiful women at the court of Charles II (1660-85). They are sometimes thought to have been Charles II's mistresses but in fact Barbara Villiers, Duchess of Cleveland, was the only one who was. The gilt torchères were made for Frederick, Prince of Wales, by Benjamin Goodison in c1732-3. The stools, by Henry Williams, were made for George II in 1737.



During the 18th century, meetings of the Privy Council were held in the Cartoon Gallery.



An engraving from 1720 showing the original Raphael cartoons in place in the Cartoon Gallery.



THE CARTOON GALLERY

The Cartoon Gallery was one of the first purpose-made picture galleries in Britain. It was built for William III by Sir Christopher Wren to display Raphael's *Acts of the Apostles*. These drawings, or more properly cartoons, were commissioned by Pope Leo X in 1516 as designs for tapestries. They were bought by Charles I in 1623 but only finally hung at Hampton Court in 1697. Sadly the original cartoons were given by Queen Victoria to the Victoria & Albert Museum in 1865 and today you see

a set of copies hanging here which were painted in the gallery in 1697 probably by Henry Cooke. The copies were installed in the gallery after its restoration following the fire of 1986.

THE QUEEN'S PRIVATE APARTMENTS

From the Cartoon Gallery, you pass through a small ante room, and enter the Queen's Private Apartments. These rooms were built by Sir Christopher Wren at the end of the 17th century and were originally intended for Queen Mary II as her private lodgings. Because of her premature death in 1694 the rooms lay empty until 1716 when they were set up for the Prince and Princess of Wales, the future George II and Queen Caroline. The rooms were further embellished while Caroline was queen and in 1995 they were restored to the way they would have looked for her in the 1730s.



Queen Caroline
by Joseph Highmore
(1692-1780).

In his memoirs Lord Hervey, Vice Chamberlain, records life at Hampton Court in 1733: 'Walking, chaises, levées and audiences fill the mornings; at night the King plays at commerce and backgammon, and the Queen at quadrille...'

The Queen's Private Drawing Room

This room is shown as a private drawing room set up for the queen and her ladies to play quadrille (a card game). Tea is being served and a collection of books is available for those who do not wish to play. The large book open on the table is known to have been in Queen Caroline's collection and shows engravings of Houghton Hall in Norfolk, the new home of Sir Robert Walpole, prime minister from 1721 to 1742. All the items on show date from the 1730s.

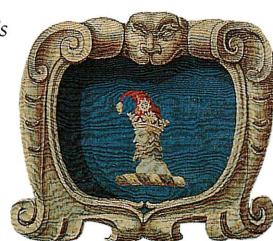


The Queen's Private Drawing Room is set up for the queen and her companions to play quadrille, a popular card game of the period.

The paintings in this room include *Christ in the Carpenter's Shop* by Trophime Bigot (1579-1650).

The Queen's Private Bedchamber

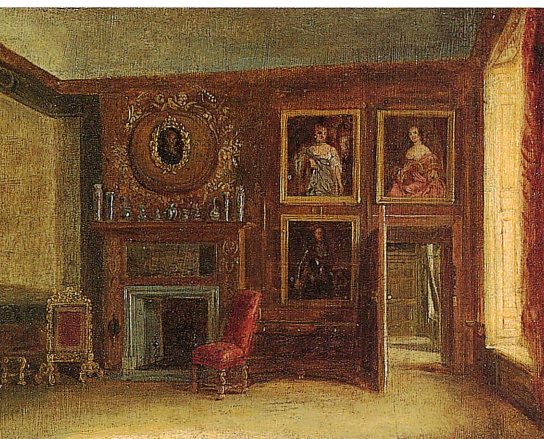
Since the 15th century, it was traditional that if the king and queen wished to sleep together rather than in their separate apartments, they would do so in the Queen's Private Bedchamber. This was because the king's private rooms were populated with important courtiers, politicians, churchmen and civil servants whose presence did not encourage intimacy. The queen's apartments were more likely to afford privacy because the queen's ladies were less invasive and easier to dismiss. Thus, this room was the most private and restricted in the whole palace. If you look carefully at the jambs of the doors you can see the special locks that enabled the king and queen to lock themselves in at night and open the doors in the morning using cords which ran to their bedside.



Detail from the Solebay tapestry *Fireships in Action*.

The Queen's Private Bedchamber by Charles Robert Leslie (1794-1859). When the Queen's Private Apartments were restored in 1995 the Solebay tapestry and overmantel portrait of Queen Caroline, which you can see in this painting, were returned to their original positions in the room.

George II and Caroline's bed has not survived and the great state bed you see today was purchased for the palace in 1993. It belonged formerly to the Second Viscount Townshend who was Secretary of State to George II until 1730. On the bed is a silver warming pan dating from 1716 that belonged to Queen Caroline.



The paintings in this room include the *Story of Argus* by a follower of Lucas de Heere (1534-84) and *Friars in a Nunnery* by a follower of Pieter Aertsen (c1508-75). In the background of the latter you can see six nuns spinning while in the foreground a young woman scolds a friar with her left hand while surreptitiously fondling the chin of the younger friar behind her.

The carving over the chimneypiece is by Grinling Gibbons and the painting is a portrait of Queen Caroline by Joseph Highmore (1692-1780).

The Queen's Dressing Room and Bathroom. The Queen would have sat on a stool inside the wooden tub while she bathed. The silver-gilt dressing service, dated c1695 and engraved in 1740, was made by Daniel Garnier.



The Queen's Dressing Room and Bathroom

This was where the queen bathed and dressed. It is divided in two by a screen that gave the queen privacy. Behind the screen is a reproduction bath based on 18th-century engravings. The marble cistern would have provided cold water whilst hot water would have been brought up in buckets. Bathing would have been a messy business because of the linen bath liners so the bath was placed on a painted canvas floor cloth.

The paintings in this room include a portrait of *William, Duke of Gloucester*, son of Queen Anne, by Sir Godfrey Kneller, 1699, and *Princesses Anne, Amelia and Caroline*, daughters of George II and Queen Caroline, by Martin Maingaud, 1721.

The other half of the room was used as a dressing room and originally the dressing table would have been positioned between the windows.

The tablecloth and napkins in the Queen's Private Dining Room bear the arms of George II and have been copied from a surviving example.

The Closet

This small closet led to the queen's garderobe (lavatory). The paintings on display include *The Rape of the Sabines* by Christopher Schwarz (1550-97).



The Queen's Private Dining Room

In this room the queen, sometimes accompanied by the king, dined privately waited on by about a dozen Ladies of the Queen's Bedchamber. They used silver and gilt plate similar to the 18th-century examples you can see here.

The room is hung with naval imagery including the large anonymous portrait of *Admiral Isaac Townsend* (d.1765) over the fireplace and the four sea pieces by Willem Van de Velde the Elder (1611-93) and Younger (1633-1707). At the time these were believed to depict the defeat of the Spanish Armada but in reality show a series of Anglo-Dutch naval engagements.

The Sideboard Room

It was here that food was brought before being taken into the dining room next door. The door in the far wall led to a back staircase via which food was brought up from the kitchens.

On display is the 18th-century equipment necessary for decanting wine for the royal diners next door. The glasses are also 18th century and would have been rinsed in the marble cistern. The paintings include portraits of *George II* and *Queen Caroline* by Enoch Seeman (c1708-45) and on the chimneypiece is a display of early 18th-century oriental porcelain.



Detail of the marble cistern in the Sideboard Room where glasses were rinsed with running water.

The Queen's Private Oratory

Beneath this magnificent carved and moulded dome the queen would have had sermons and services read to her by her Chaplain. A number of important paintings with religious subjects hang in here including a portrait of the Queen's Chaplain, *Samuel Clarke* (1675-1729) after Charles Jervas.

The Queen's Private Oratory. Queen Caroline had prayers read to her every morning and evening by her chaplains. She was deeply interested in religion and had weekly theological discussions with her Chaplain, Samuel Clarke.



The prayer book on the reading stand was published in 1728, dedicated to Queen Caroline, and has the royal arms on its binding. The carpet is an extremely rare and beautiful 16th-century carpet from Tabriz in north-west Persia.

The Caithness Staircase

You exit down this staircase of magnificent design and simplicity that was originally intended to give the queen access to her private apartments and her gardens. It is today named after the Countess of Caithness (1906-65) a grace-and-favour resident who lived on the upper floors.



From 1795 to 1802 the Queen's Private Apartments were occupied by William V, Prince of Orange, whose mother was Anne, daughter of George II. The Prince and his family had fled from Holland in the face of a French invasion.





Courtyards & Cloisters

The information in these pages will help you to explore the palace's courtyards and cloisters. Please refer to the map on the inside front cover to find your way.

Entrance and West Front

From the time it was first built until the 1660s Hampton Court, like most of the great houses near London, was approached by water. Today, the usual approach is by road and the main entrance is through Trophy Gate, built in the reign of William III (1689-1702). The outer piers (pillars) of the gate have lead trophies of arms and the inner ones the lion and the unicorn supporting shields that bear the arms of George II (1727-60).

Ahead lies the West Front of the palace begun by Cardinal Wolsey (c1475-1530) and completed for Henry VIII (1509-47) in the 16th century. The central gatehouse, built by

Wolsey, was originally two storeys higher but was reduced in height in 1771-3 as it was found to be unstable. The wings to the left and right of the gatehouse were added by Henry VIII and once contained the Great House of Easement (communal lavatories) and the kitchens. On the turrets either side of the gatehouse are terracotta roundels with the heads of Roman emperors. Eight of these roundels were made for Cardinal Wolsey in 1521 by the Italian sculptor Giovanni da Maiano.



Above the central gateway is a carved panel with the arms of Henry VIII. Below, the moat bridge is lined with the King's Beasts, supporters of the royal arms.



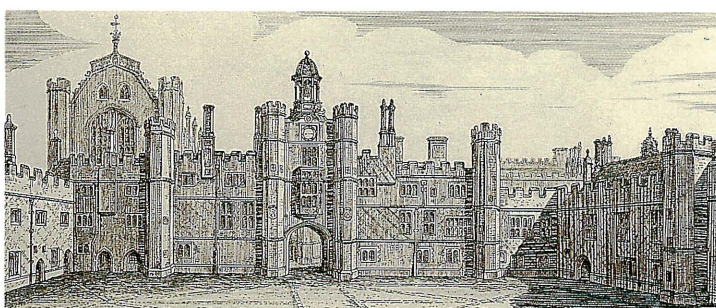
Terracotta roundel of the Emperor Hadrian.

Base Court

This first courtyard remains to this day much as Cardinal Wolsey built it, when it contained lodgings for his guests and large household. The courtyard was originally cobbled. If you look behind you, above the gateway through which you entered, you can see Henry VIII's arms and, on the turrets either side, the badges and initials of his youngest daughter, Elizabeth I (1558-1603).

On the far side of Base Court stands Anne Boleyn's Gatehouse. This name dates from the 19th century when the vault beneath the gateway was reconstructed. Over the gateway are Henry VIII's arms, and on the turrets more terracotta roundels of Roman emperors.

This engraving shows Base Court in c1800. The bell turret above Anne Boleyn's Gateway houses a bell which once belonged to the Knight's Hospitallers, the earliest owners of Hampton Court.



In 1742 an early guidebook to the palace wondered why Wolsey had bought the Maiano roundel of Vitellius (on the gatehouse in Clock Court). He 'had not one good quality to recommend him; but like the Cardinal was notorious for his dissolute and luxurious course of life'.



The east range of Clock Court was largely rebuilt in the reign of George II (1727-60) to provide accommodation for his second son, William Augustus, Duke of Cumberland.

was built by the King between 1532 and 1535 to replace Wolsey's earlier hall.

The colonnade on the south side of the courtyard is noticeably different in style. It was constructed in the late 17th century by Sir Christopher Wren and leads to the State Apartments that he designed for William III and Mary II. Just in front of the colonnade, the position of the original 15th-century south range of the courtyard is marked out in the paving.

The date 1732 above George II's Gateway marks William Kent's remodelling of the east range of Clock Court. This example of 18th-century Gothic architecture is the earliest attempt at Hampton Court to match the original Tudor style. The gateway leads you to Fountain Court.

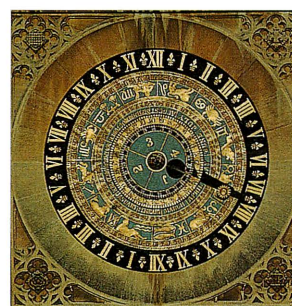
William III and Mary II intended to transform the whole of Hampton Court into a modern Baroque palace. Only one courtyard of their dream was ever completed, Fountain Court.



Clock Court

This was originally the inner courtyard of Wolsey's house but has been much altered since. Behind you, as you enter, is the west range of Wolsey's building and over the gateway you can see his arms supported by cherubs and topped by his cardinal's hat, all in terracotta. Above, is the famous Astronomical Clock made for Henry VIII in 1540 by Nicholas Oursian, Devisor of the King's Horologies (clocks).

To your right (north) Henry VIII's Great Hall rises sheer, with its lofty buttresses topped with gilded vanes (flags). It



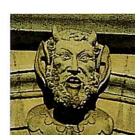
The Astronomical Clock shows the hour, month, day, number of days since the beginning of the year, and the phases of the moon. The sun revolves around the earth as the clock was designed before the discoveries of Galileo and Copernicus.

Fountain Court

Fountain Court was designed by Sir Christopher Wren for William III to replace Henry VIII's courtyard that stood on the same site.

Above the arched cloisters of Fountain Court are the tall windows of the State Apartments. The smaller square windows at attic level lit lodgings provided for important courtiers. Carved wreaths in the form of lion skins surround the circular windows and on the south side the wreaths frame 12 panels which depict (now much faded) the *Labours of Hercules*, painted by the French artist Louis Laguerre in 1691-4.

As you walk around the cloister, on its eastern side, a semi-circular bay opens into a vestibule that leads out to the gardens on the East Front.



Architectural details from Fountain Court.



In meeting William III's wish to reduce the number of steps up to his first floor apartments, Wren kept the level of the first floor low. The size of the windows on the first floor reflects the relative importance of the rooms.



The East Front

Sir Christopher Wren's building is probably the best and most famous expression of the Baroque style in England.

The great stone centrepiece, the focal point for the design of the East Front, is surmounted by a giant pediment containing Caius Gabriel Cibber's relief of *Hercules triumphing over Envy*. Giant Corinthian columns support the pediment and flank the three windows of the Queen's Drawing Room. Over the middle window is a symbolic composition of trumpet, sceptre and crown, incorporating William and Mary's monogram.

From the East Front a gateway leads through to the South Front of the palace.

The South Front

The South Front of Wren's building contrasts strikingly with the picturesque Tudor turrets, gables and chimneys behind it. Over the centre window a trophy of arms with the Latin inscription *Gulielmus et Maria Rex et Regina Fecerunt* records the building of the new palace by William and Mary.

The Portland stone frontage of the South Front highlights the Privy Chamber within, the most important ceremonial room in the palace.



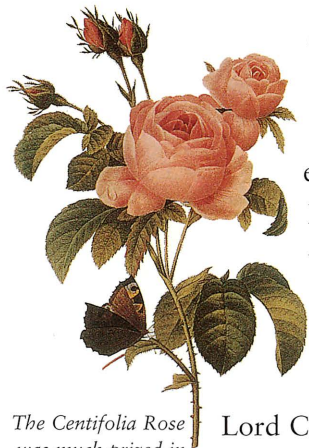




The Palace Gardens

There are over 60 acres of gardens to explore at Hampton Court. The map on the inside back cover will help you locate popular features such as the Maze and the Great Vine. An exhibition that looks at the history and diversity of the gardens can be found on the East Front. Check your Daily Programme for details of guided tours.

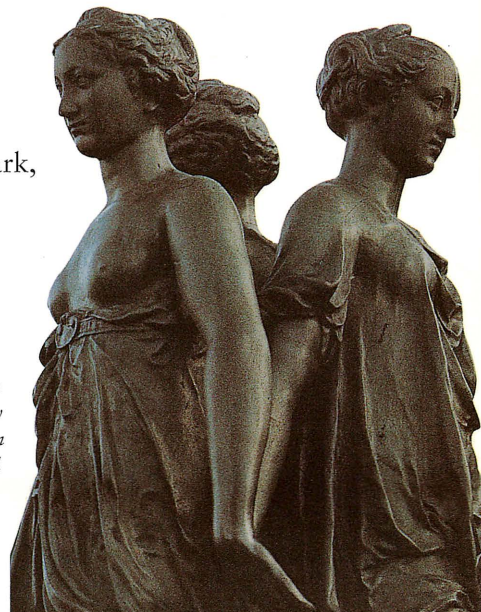
This Victorian postcard shows the north end of the Broad Walk by the artist Robert Hughes. Laid out in 1700, the Broad Walk extends over a distance of nearly half a mile (0.8km).



The Centifolia Rose was much prized in the time of William and Mary. It appears on wall paintings within the palace and was also used as a decorative motif by Grinling Gibbons in his carvings in the King's Apartments.

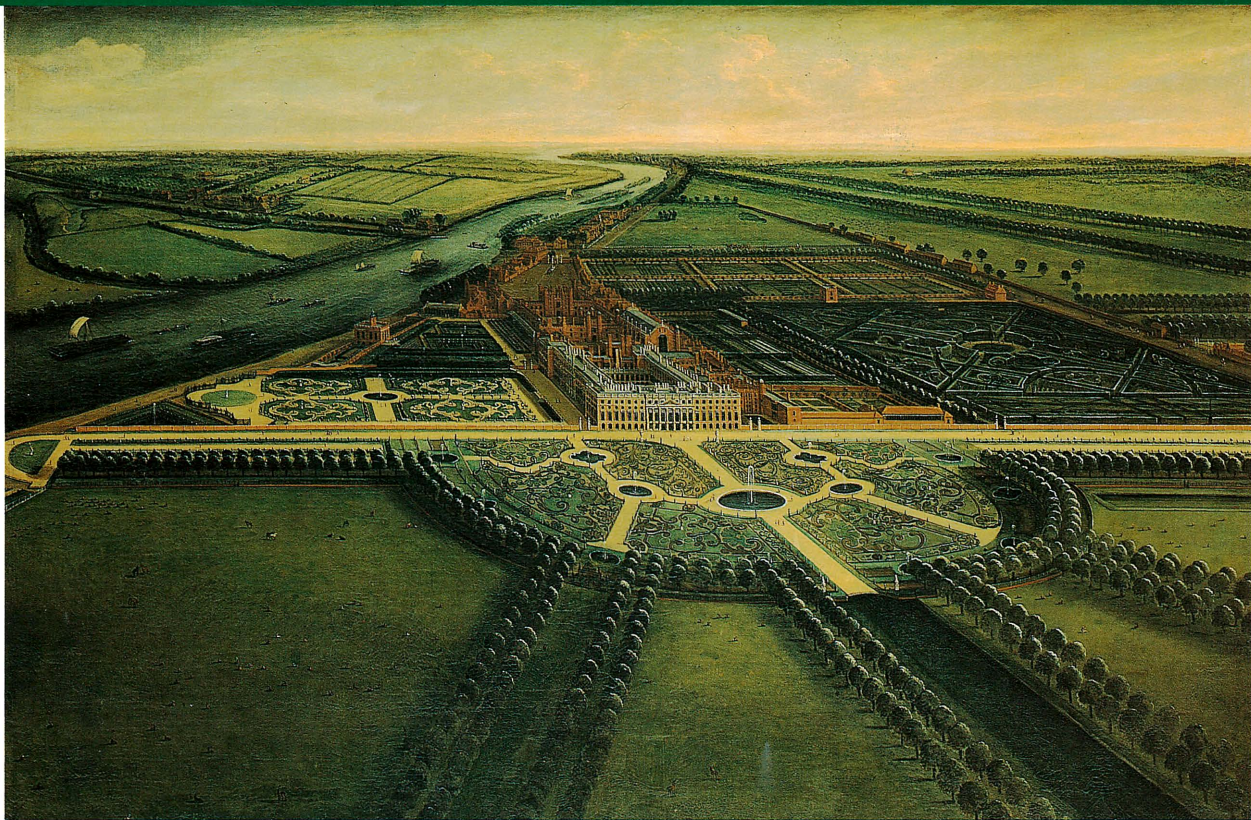
The Hampton Court gardens are a subtle mix of 500 years of royal gardening history and, like the palace, their history starts with the story of agriculture. The lands surrounding the earliest buildings at Hampton Court were farmed by the Knights Hospitallers (the earliest owners of the site) to raise funds for their military activities in the Holy Land. As the buildings gradually developed into a great residence so their owners began to use the land for recreational rather than agricultural purposes. Sir Giles Daubeney, Henry VII's

Lord Chamberlain, who took a 99-year lease on the property in 1505, was the first to enclose 300 acres of plough land as a deer park. The present Home Park was also probably made into a deer park, with rabbit warrens, for Sir Giles's entertainment.



This statue of The Three Graces, dating from the early 19th century, was cast in Paris and originally designed as a fountain.

Main picture opposite: *The Privy Garden looking north to the south façade of the King's State Apartments. The State Apartments were intended to complement the garden but by 1991 the garden had become extremely overgrown and the original grand vistas were lost. Between 1991 and 1995 the garden was restored and brought back into harmony with the palace.*



*A View of Hampton Court
by Leonard Knyff, c1703.
This bird's-eye view shows the
palace and gardens as laid out
for William III.*

It was Cardinal Wolsey (c1475-1530) who was the first to build ornamental gardens at Hampton Court creating an early knot garden, probably on the site of the present Fountain Court, and orchards to the north. But it was Henry VIII (1509-47) who, in 1529, began to establish Hampton Court as a show place for English gardening.

Henry VIII was responsible for setting out the structure of the gardens, very much as they remain today: a privy (private) garden to the south; a hunting park to the east; pleasure grounds to the north and, to the west, the entrance way and Tiltyard (for jousting and tournaments), built late in his reign but never used by the King himself.

This layout remained, despite changes in horticultural fashion and garden design, until the reign of William III (1689-1702) and Mary II (1689-94) when William decided to remodel the whole of the estate in a Baroque style. William and Mary were the great royal gardeners of Europe and not only were they fascinated by garden design but they collected rare and exotic plants from all over the world. They laid out great avenues of trees in the parks to the north and east of the palace and also created a new privy garden to the south, a great parterre to the east, a wilderness to the north and kitchen gardens to the west. This layout still largely survives today despite all the alterations and changes of 300 years.

*Henry VIII's pond gardens
were originally surrounded
by striped poles supporting
heraldic beasts that included
dragons, lions, greyhounds
and unicorns.*





The South Gardens

The gardens to the south of the palace, bordered by the River Thames, have always provided a well laid out royal retreat and a sheltered area ideal for the cultivation of tender plants.

The first privy garden at Hampton Court was created for Henry VIII from 1530. It was divided into 20 compartments each enclosed by rails bearing poles surmounted by richly painted heraldic beasts. It also contained, at the river end, a large brick water gallery for the royal barge and an elaborate banqueting house built on a mount. Little trace of this early garden survives, as William III was to create in 1702 a magnificent cutwork parterre, which was restored with great historical authenticity in 1991-5. The ornamental wrought iron screen at the south end of the garden was made by the French master blacksmith, Jean Tijou, at the end of the 17th century.



Above: The Tijou Screen after restoration and (right) Queen Mary's Bower in the Privy Garden, replanted during the restoration of 1991-5



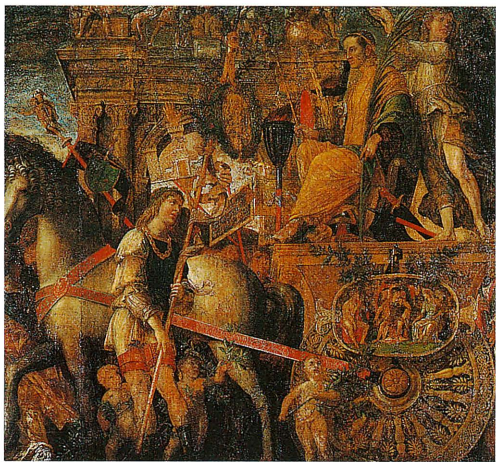
To the west of the Privy Garden is a small Knot Garden made of box hedging which was planted in 1924 to show the sort of gardens that might have been at Hampton Court in the late 16th century. It was designed by Ernest Law, a historian and palace resident who showed an immense interest in the building and gardens.

Further on are the Pond Gardens. The three ponds that were dug for Henry VIII in 1535 still give the form for the sunken gardens you see here today. They are

enclosed by walls from the same period, which originally supported poles for heraldic beasts as in the Privy Garden. In Henry VIII's day the ponds were used for holding freshwater fish required by the kitchens for feeding the court on the many non-meat days in the 16th-century Church calendar. The ponds soon dried up and Mary II found them an ideal location for her collection of orange trees and auriculas and for the flowers with which she loved to decorate her apartments. Today they contain impressive displays of bedding.

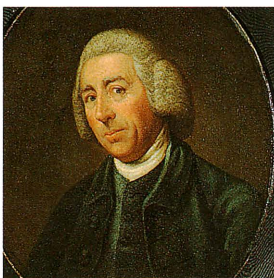


The Knot Garden, planted in 1924.



Julius Caesar on his Triumphal Chariot by Andrea Mantegna. The Triumphs of Caesar were acquired by Charles I in 1629 when he purchased a major part of the Gonzaga collection. They probably arrived at Hampton Court in 1630 where they have been ever since.

Lancelot Brown by Nathaniel Dance, c1770. In 1764 'Capability' Brown was appointed George III's Surveyor to His Majesty's Gardens and Waters at Hampton Court.

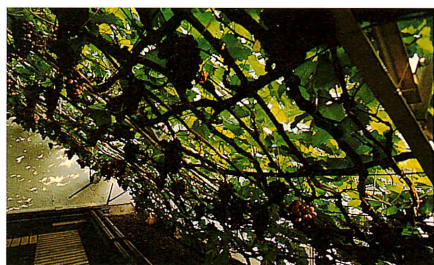


The Painted Room in the Banqueting House. The oval ceiling panel depicts Minerva as the Goddess of Wisdom, surrounded by allegorical figures of the arts and sciences, while the walls show the loves of Jupiter.

The Lower Orangery was originally built to accommodate Mary II's collection of exotic plants, which in the summer were set out in rows in ornate pots in front of the building, a historic garden feature that is currently being re-introduced. Today, the Lower Orangery houses Andrea Mantegna's *Triumphs of Caesar*, a sequence of nine paintings that depict the triumphs of the great Roman emperor, Julius Caesar (c104-44 B.C.). The *Triumphs of Caesar* were painted at the Italian court of the Gonzagas during the period c1484-1505 and are considered to be one of the most important works of the Italian Renaissance. The paintings were commissioned by either Ludovico II Gonzaga or, more probably, by

Francesco II Gonzaga for the Ducal Palace in Mantua, Italy. In 1506 they were moved to a specially built gallery in the Palace of San Sebastiano and today they are hung in the Lower Orangery in a re-creation of this setting. There is an introductory exhibition to the *Triumphs of Caesar* at the entrance to the gallery.

Close to the Lower Orangery is the Great Vine planted in 1768 by Lancelot 'Capability' Brown. It is the oldest known vine in the world and still produces an average crop of 500-700lb (227-318kg) each year. The grapes are harvested in late August and can be purchased in the palace shops. The area outside the glasshouse is kept fallow to allow the roots of the vine to gain nutrients without competition from other plants.



The Great Vine came as a cutting from the Black Hamburg vine at Valentine's Park in Essex, which no longer survives.

On the south side of the gardens overlooking the Thames is the Banqueting House built by William III in 1700 for small parties after dinner at the palace. The Painted Room is the work of Antonio Verrio who was also responsible for most of the wall and ceiling paintings in the palace. Today the Banqueting House is used for functions and events and may close at short notice.



The Long Water, seen here in a 19th-century engraving.

On visiting the palace in June 1662, the diarist, John Evelyn, reported that the Long Water, Charles II's new eastern 'canal' was 'now near perfected'.



The East Gardens

In Henry VIII's time, this area was parkland but was gradually enclosed by the Stuarts and under William III was laid out as a great semi-circular parterre, designed by Daniel Marot and ornamented with 13 fountains, from which it took its new name: the Great Fountain Garden. Queen Anne (1702-14) added the semi-circular canals in 1710. The garden has been much simplified since then and although many of the yew trees date from 1707, the bedding schemes were introduced in the late 19th and early 20th centuries.

Beyond the East Front gardens is Home Park with the great canal, or Long Water, dug for Charles II (1660-85) in the 1660s and on each side, the first great avenue of lime trees, replanted in 2004. At the easternmost end of the Long Water is the Jubilee Fountain, the largest multi-jet fountain in Britain, created to mark the Golden Jubilee of HM Queen Elizabeth II in 2003. The largest of its five water plumes rises to 30 metres (100 feet). The park contains a herd of 350 deer, a golf course founded in the 19th century and a single oak tree from the original park, which is probably over 1,000 years old.



The deer herd in Home Park derives from Henry VIII's original stock.

The Jubilee Fountain at the east end of the Long Water in Home Park.





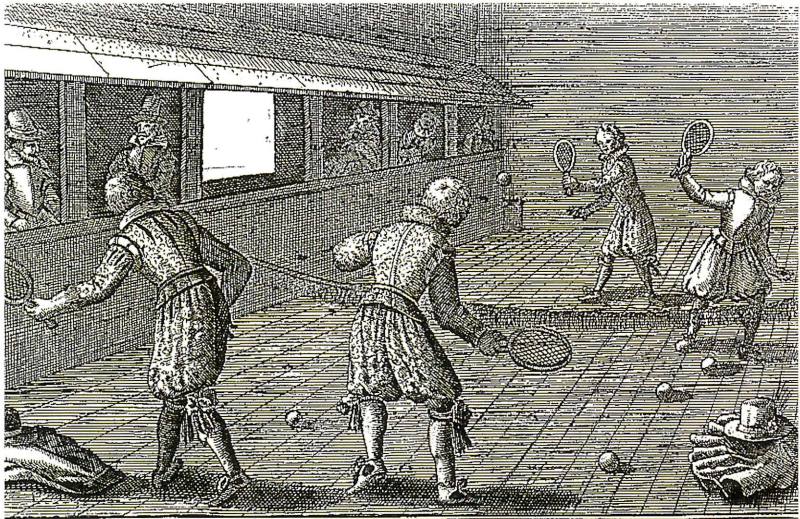
During Queen Anne's reign the Great Fountain Garden was remodelled. Wide lawns with clipped yews and hollies replaced William III's parterre with its trimmed box hedges, fountains and statues. Queen Anne is said to have disliked the smell of box.

From Home Park you can access the 20th-Century Garden. Originally a horse paddock, this quiet and secluded garden was later used for training apprentices and is today planted with ornamental trees, shrubs and a series of hornbeam hedges.

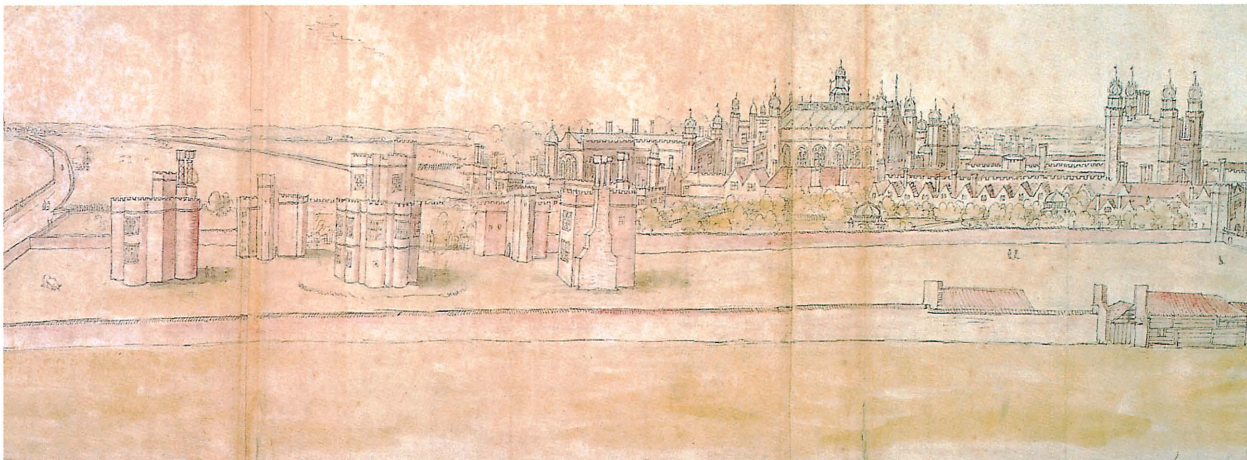
At the north end of the Broad Walk is the Royal Tennis Court built for Charles I in the 1620s on the site of an earlier Tudor court. The court was refitted for Charles II after his restoration to the throne in 1660 and has remained largely unaltered since. The 17th-century diarist Samuel Pepys watched Charles II play here, though he was sickened 'to see how the King's play was extolled without any cause at all'. The court is still in use today and is the venue for the British Open Real Tennis Championships. You may be fortunate enough to see a game in progress.



Henry Wise by Sir Godfrey Kneller, c1715. Henry Wise (1653-1738) was appointed Royal Gardener in 1702 and until his retirement in 1727 was in almost sole charge of the royal parks and gardens.



A 16th-century German engraving of a game of tennis.



Hampton Court from the north by Anthony van den Wyngaerde, c1558. Henry VIII's tiltyard can be seen in the foreground and, to the left, the five viewing towers for spectators. Only one tower survives today; the second tower from the right.

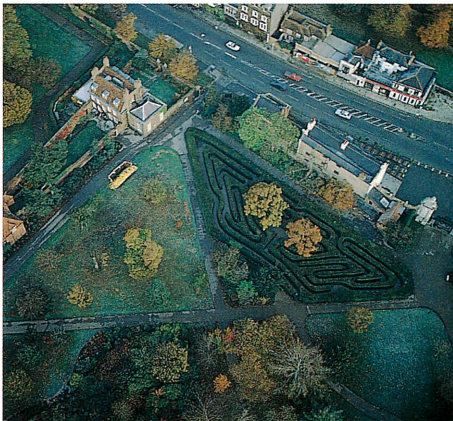
The Northern Gardens

In Tudor times Henry VIII's Great Orchard occupied the land to the north of the palace but during the reign of William III this entire area, known as the Wilderness, was planted out with tall clipped evergreens in geometric patterns and intertwining paths. The Maze is the only remaining part of this layout. In the springtime, these gardens are famous for their splendid carpet of flowering bulbs.

The Tiltyard was originally built by Henry VIII for tournaments but was divided up into smaller gardens in the 18th and 19th centuries. It now comprises six areas including the Rose Garden, Herbaceous Garden and the Tiltyard Restaurant. The restaurant was built adjacent to one of Henry VIII's five tiltyard towers intended to be used for viewing tournaments.

— — —
One of Jerome K. Jerome's 'Three Men in a Boat' declared the Maze 'very simple... it's absurd to call it a maze', only to become completely lost. Inside he met other visitors 'who had given up all hopes of ever seeing their home and friends again'.

The winding paths of the Maze amount to nearly half a mile (0.8km) and cover an area of a third of an acre (about 1 sq metre).



During the reign of William III a wilderness was a formal garden of high clipped hedges in geometric patterns, a place to wander around rather than an uncultivated area. The 18th-century traveller, Daniel Defoe, greatly admired the Hampton Court Wilderness remarking 'nothing of that kind can be more beautiful'.



Timeline



1514

Thomas Wolsey is made Archbishop of York and takes up residence at Hampton Court.



1525

Wolsey finishes building lodgings for Henry VIII at Hampton Court. Three years later he is forced to surrender his ownership of the palace to the King.

1537

Henry VIII's only son, Edward VI, is born at Hampton Court and christened in the Chapel Royal. His mother, Jane Seymour, dies at the palace days later.



1604

James I presides over the Hampton Court Conference, which results in the institution of the Authorised (King James) Version of the Bible.

1647

Charles I is brought to Hampton Court during the Civil War as a prisoner of Oliver Cromwell's army. He escapes after almost three months imprisonment.

1653

Oliver Cromwell is proclaimed Lord Protector of the Commonwealth and comes to live at Hampton Court.



TUDORS				
HENRY VII	HENRY VIII	EDWARD VI	MARY I	ELIZABETH I
1485-1509	1509-1547	1547-1553	1553-1558	1558-1603

STUART			
JAMES I	CHARLES I	THE COMMONWEALTH	CHARLES II
1603-1625	1625-1649	1649-1660	1660-1685



1500



1600

1536

Henry VIII begins the Dissolution of the Monasteries in England; the smaller monasteries are closed and their property confiscated; by 1539 all monastic houses are virtually destroyed.

1528

The French king, Francis I, begins construction of the Palace of Fontainebleau.

1502

Fourth and last voyage of Christopher Columbus: exploration of the Central American coastline from Honduras to Panama.



1620

English Puritans, known as the Pilgrim Fathers, sail to North America in the 'Mayflower' and establish a colony in New England at New Portsmouth, Massachusetts.

1665

Plague strikes London. Within three months 100,000 people have died. The following year disaster strikes again with the Great Fire of London, which blazes out of control for four days and three nights.

1605

The discovery of the Gunpowder Plot, which planned to blow up King James I at the State Opening of Parliament. Guy Fawkes and his fellow conspirators are arrested and taken to the Tower of London where they are tried and tortured.



This timeline shows some of the most significant events that took place at Hampton Court from its earliest days up to the 19th century when it was opened to the public.

The events at the bottom of the page show what was happening in the world at large as the history of the palace unfolded.

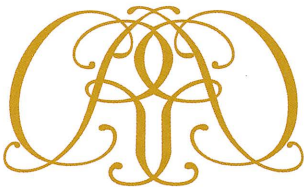


1689

William III commissions Sir Christopher Wren to demolish Henry VIII's royal lodgings and build a new palace.

1702

William III falls from his horse in Hampton Court Park and later dies at Kensington Palace.



1716

The Prince and Princess of Wales (the future George II and Queen Caroline) take up residence at Hampton Court.

1737

Queen Caroline dies and the King never visits the palace again with the full court. This is the last year that the entire palace is used by the royal family.



1838

Queen Victoria opens Hampton Court to the public. By the mid-19th century up to 180,000 people are visiting the palace each year.

JAMES II			HANOVERIANS					
WILLIAM III & MARY II	ANNE	GEORGE I	GEORGE II	GEORGE III	GEORGE IV	WILLIAM IV	VICTORIA	
1689-1702	1702-1714	1714-1727	1727-1760	1760-1820	1820-1830	1830-1837	1837-1901	



1700



1800

1675

Sir Christopher Wren builds St Paul's Cathedral (completed 1675) after the Great Fire of London.

1721

Sir Robert Walpole is appointed First Lord of the Treasury, in effect the first British prime minister. In 1735 he moves into No. 10 Downing Street.

1707

The Act of Union unites the kingdoms of Scotland and England and transfers the seat of Scottish government from Edinburgh to London.

1775

The American War of Independence (to 1783). On 4 July 1776 the Continental Congress of 13 British colonies in North America issue the Declaration of Independence.

1836

Adelaide, South Australia is founded; South Australia becomes a British province.





Hampton Court from the south east in the mid-18th century.

The History of the Palace

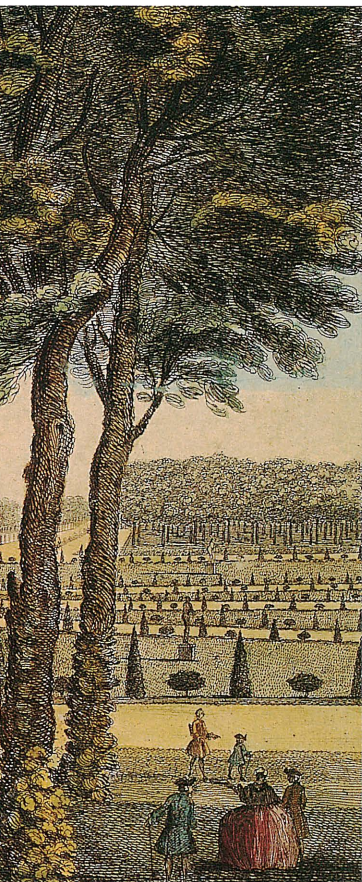


For almost 200 years, Hampton Court Palace was at the centre of court life, politics and national history. Once a favoured home of some of our most famous kings and queens, today it is a popular day out for thousands of visitors.

Although Hampton Court is often identified with Henry VIII, its present appearance owes much to the elegant buildings commissioned by William III and Mary II at the end of the 17th century as it does to the Tudors.

This short history of Hampton Court charts the different stages of its construction, explains how court life was organised in the heyday of the palace and highlights the most important works in its collection of art treasures.

The timeline on pages 54-55 puts the history of Hampton Court in context with other world events and provides a chronological guide to the kings and queens associated with the palace.



THE BUILDING OF HAMPTON COURT PALACE

The early years: 1236-1514

The first buildings at Hampton Court belonged to the Knights Hospitallers of St John of Jerusalem, a religious order founded in the early 12th century to protect the Holy Land from the Turks.

The Knights acquired the manor of Hampton in 1236 and used the site as a grange – a centre for their agricultural estates, where produce was stored and accounts kept. Excavations and early documents suggest that the Knights had a great barn or hall and a stone camera (room), which they used as an estate office. There was probably very little, if any, residential accommodation.

By the 15th century, the Priors of the Order of St John increasingly used Hampton Court as a rural retreat and there was some new residential building in the area of the present Clock Court. Henry VII (1485-1509) and his wife, Elizabeth of York, visited the Priors' country house in 1503, when she was pregnant with their seventh and last child. Two years later, Henry's Lord Chamberlain, Sir Giles Daubeney, took a 99-year lease on the property.

We know little about Sir Giles's tenure except that he entertained his king. Since Daubeney, as head of the royal household, would have wanted to impress his visitors, it is likely that the house was quite large and comfortable. Today, if you look at the pavement in Clock Court in front of the colonnade, you can see the layout of Sir Giles's entrance range marked out in brick, based on excavations undertaken in the 1970s.

Sir Giles died in 1508. Six years later, a new 99-year lease on the property was given to Thomas Wolsey (c1475-1530), the Archbishop of York and chief minister to the new king, Henry VIII (1509-47).

Thomas Wolsey at Hampton Court: 1514-28

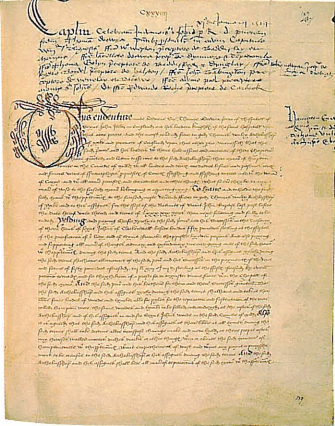
By 1515 Wolsey had been appointed both a Cardinal and Lord Chancellor of England and had ambitious plans to turn his new country seat into a home fit for a man of his status.

Before long, the whole site became a vast builders' yard as new kitchens, courtyards, lodgings, galleries and gardens were created. Perhaps most importantly, Wolsey made provision for a set of lodgings for Henry VIII, his queen, Catherine of Aragon, and their daughter, Princess Mary. These rooms were built on the site of the present Cumberland Suite (part of the Georgian Rooms) and some parts remain embedded in the later buildings.

One of the best surviving parts of Wolsey's Hampton Court is Base Court, the vast outer courtyard built to house his guests. The gatehouse, originally on five storeys with about eight guest suites, was reduced in height in 1771-3, while the courtyard, which was originally cobbled, was grassed over in 1892. But the main bones remain: 40 guest lodgings ranged round a courtyard, each lodging with an outer room and an inner room with a garderobe (lavatory).

From Base Court, an opening in the north-east corner of the courtyard leads to the North Cloister and the eastern part of the kitchens (where today the fire is lit). These are all parts of the Cardinal's palace too, the kitchen as he would have known it more than 470 years ago and the North Cloister only lacking its wall plaster.

In 1514 Thomas, Cardinal Wolsey obtained the lease of Hampton Court from the Knights Hospitallers. The exact nature of the house he acquired is uncertain, but it must have been fairly substantial to attract a man like Wolsey.



Throughout the 1520s, Wolsey used his new residence both for pleasure and for affairs of state. In 1527 he entertained a French delegation with great magnificence and expense. The scale of the celebration was described by his gentleman usher: ‘There was also 14 score beds provided and furnished with all manner of furniture to them belonging, too long particularly here to rehearse.’

By 1528, Wolsey had fallen from favour because of his inability to secure the Pope’s consent to Henry’s divorce from his first wife, Catherine of Aragon. He was forced to relinquish Hampton Court to the King who, within six months, began his own building operations.

Henry VIII (1509-47)

Henry VIII was prolific in everything, from marriage to palace building. In just 10 years he spent more than £62,000 rebuilding and extending Hampton Court. This was a vast sum worth approximately £18 million today.

By the time he died, the King had more than 60 houses and Hampton Court was his fourth favourite, after Whitehall Palace, Greenwich Palace (now both demolished) and Windsor Castle. Henry spent 811 days here during his 38-year reign, which suggests that, although he was a regular visitor, his stays were short.

All his six wives came to the palace and most had new and lavish sets of lodgings. The King also rebuilt his own rooms at least half a dozen times. The palace not only provided public and private sets of lodgings for the King and queen but also accommodation for each of the King’s children and for a large number of courtiers, visitors and servants.

By the time Hampton Court Palace was finished in about 1540, it was one of the most modern, sophisticated and magnificent palaces in England. There were tennis courts, bowling alleys and pleasure gardens for recreation, a hunting park of more than 1,100 acres, kitchens covering 36,000 square feet, a fine chapel, a vast communal dining room (the Great Hall) and a multiple garderobe (or lavatory) – known as the Great House of Easement – which could sit 28 people at a time. In the early 1540s, all this was augmented by a new system that brought water from Coombe Hill in Kingston, three miles away, by lead pipes.

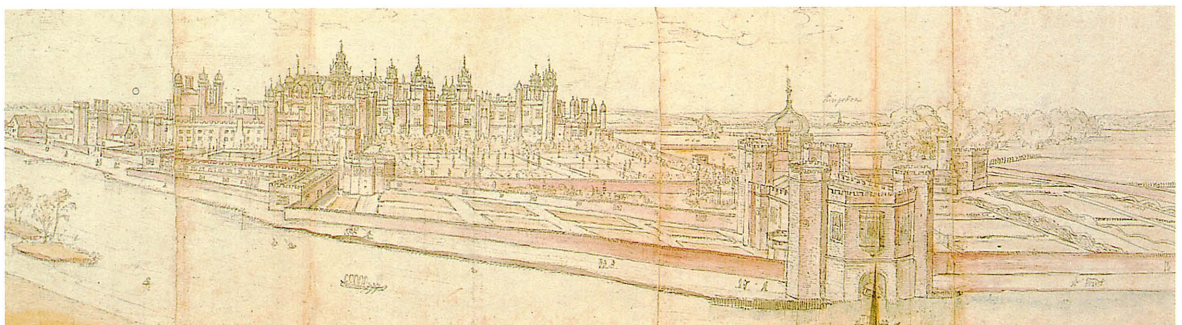
Henry used Hampton Court to impress, most famously in August 1546, when he feasted and fêted the French ambassador, his retinue of 200 gentlemen and 1,300 members of his own court for six days. For the occasion, the palace was surrounded by an encampment of gold and velvet tents.

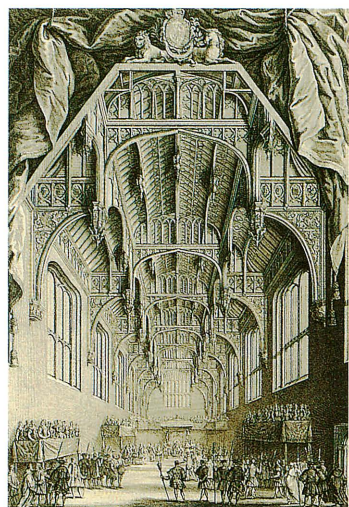
Half a century later, the Tudor palace was still among the most impressive in Europe. The Duke of Württemberg, who visited Hampton Court in 1592 during Elizabeth I’s reign, called it ‘the most splendid and most magnificent royal edifice to be found in England, or for that matter in other countries’.



Henry VIII by Joos van Cleve, c1535. The King holds a scroll inscribed in Latin ‘Go ye into all the world, and preach gospel to every creature’ (Mark XVI, 15).

This drawing by Anthonis van den Wyngaerde shows Hampton Court from the river in c1558. The Great Gatehouse on the left survives in a reduced form and the Great Hall in the centre also still stands, though without the towering opening in the roof which allowed smoke to escape from the open fire. Most of the other buildings including the royal apartments and the riverside gallery were demolished by Wren to make way for William III’s new palace.





This perspective view of the Great Hall by John Vardy, 1749, was dedicated to George II.

The modern visitor in search of Henry VIII's Hampton Court is sometimes surprised that so little survives – his lodgings were demolished and replaced in the late 17th century. However, you can still get a feeling for how Henry's palace looked. The kitchen courts have changed very little and on busy days they still give a feel of the domestic bustle and scale of the service areas. From Clock Court, you can see the outside of the Great Hall, which was built by the King in 1532-5. Like Wolsey's Base Court, it now looks more faded than it would have done when its brickwork was painted red and the diaperwork (diamond patterning) picked out in black. The stone heraldic beasts on the roof of the Great Hall – recarved in the 19th century – still hold metal vanes (or flags) in the same way that they did for Henry VIII. And if you look from the windows in the Haunted Gallery at the outside of the Great Watching Chamber, you can see the great bow window, which is what the outside of the lost royal apartments must have looked like.

THE LATER TUDORS

Although both Edward VI (1547-53) and Mary I (1553-8) stayed at Hampton Court, neither carried out any significant works. Queen Elizabeth I (1558-1603) visited the palace regularly but she too built little. Henry VIII had left so many houses of such good quality that it was as much as succeeding monarchs could do to keep them standing, let alone build more. The only significant traces of Elizabeth's work at Hampton Court are the easternmost kitchen (the Queen's private or privy kitchen), now the Privy Kitchen Coffee Shop, and a bay window inscribed 1568, which can be seen from the Pond Gardens.



Elizabeth I by an unknown artist. Early in her reign the Queen nearly died of smallpox at Hampton Court but continued to be a regular visitor to the palace.

THE STUARTS

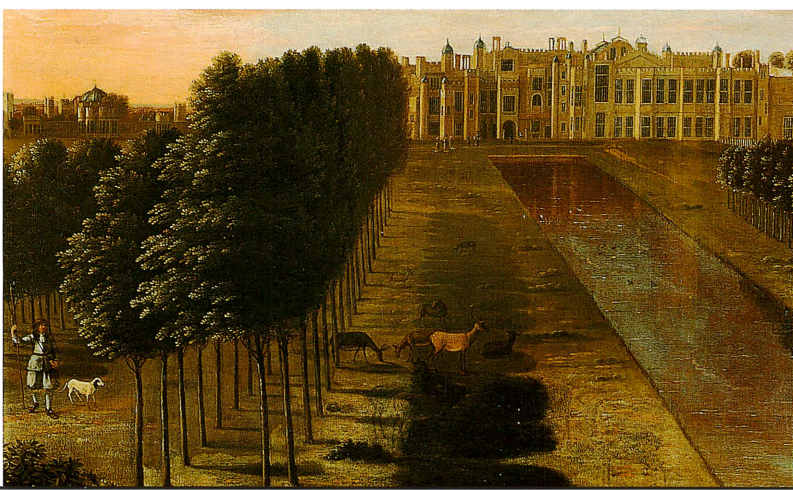
James I to Charles II

When King James VI of Scotland came to England to become James I (1603-25), Hampton Court's importance was assured. James was a keen huntsman and the palace provided excellent hunting in the park.

Some internal modernising took place, as the interiors were now 70 or 80 years old, but overall the palace remained much as Henry VIII had known it into the reign of Charles I (1625-49).

For Charles I, Hampton Court was both palace and prison. In the earlier part of his reign, he was a frequent visitor to the palace but in 1647, after the Civil War when he was deposed by Parliament, he was brought to Hampton Court as a prisoner. Charles I was executed in 1649 and there was no king again until 1660.

Hampton Court from the east by Hendrick Danckerts, c1663-70. This view shows the old Tudor palace shortly before it was demolished by William III. In the foreground is the great canal dug on the orders of Charles II in the 1660s, which still survives today.



Sir Christopher Wren by Sir Godfrey Kneller, painted around 1711. During the construction of Hampton Court, Wren had use of a small office on the west side of Hampton Court. He died in his house on Hampton Court Green in 1723.



The events of the Civil War marked bad times not only for the monarchy but also for the royal palaces, including Hampton Court. In 1645, parliamentary troops seized the palace and soon began to make an inventory of the royal possessions before putting them up for sale. In 1652, Hampton Court itself was sold to one Edmund Backwall for a mere £6,638 7s (approximately £400,000 today) but when Oliver Cromwell became Lord Protector in 1654, the palace was bought back for his use.

In 1660 the monarchy was restored and Charles II (1660-85) ascended the throne. Charles preferred Windsor Castle but sometimes came to Hampton Court for the day to attend royal council meetings. He also built a set of lodgings at the south-east corner of the palace for his mistress, Lady Castlemaine. These new rooms were totally different from the Tudor gothic architecture of Henry VIII and heralded a move towards the style favoured by William III and Mary II.

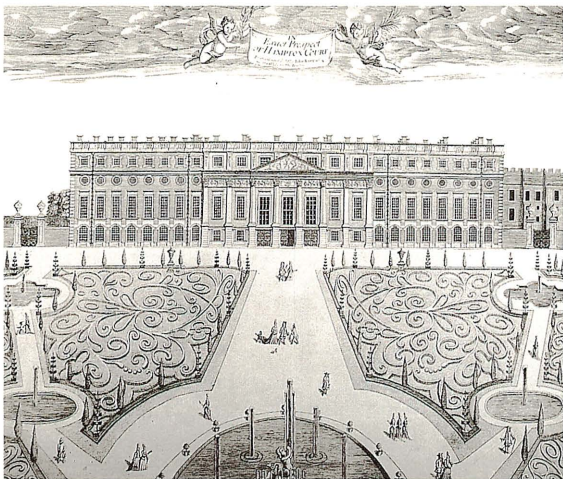
William III (1689-1702) and Mary II (1689-94)

Soon after his accession to the English throne in 1689, William III commissioned Sir Christopher Wren to rebuild Hampton Court. William liked both its site and the good hunting but thought the buildings needed replacing if they were to provide a suitable substitute for Whitehall Palace, the monarch's usual principal residence, for which he did not care.

Wren's original plan was to demolish the entire Tudor palace, except for the Great Hall, which he intended to keep as the centre of a new northern approach. Neither the time nor the money proved available for this ambitious undertaking and Wren had to be content with rebuilding the king's and queen's main apartments on the south and east sides of the palace, on the site of the old Tudor lodgings.

Work began in May 1689. William wanted rapid results, so huge resources were made available. The old Tudor courtyard was demolished and a new courtyard rose quickly in its place. In December 1689, because of the excessive speed of building and the poor quality of the mortar used, a large section of the south range collapsed, killing two workmen and injuring eleven. The subsequent inquiry deteriorated into bitter squabbles, but it soon became apparent that the real cause was the speed of the work. When building was resumed, it proceeded with less haste and more care.

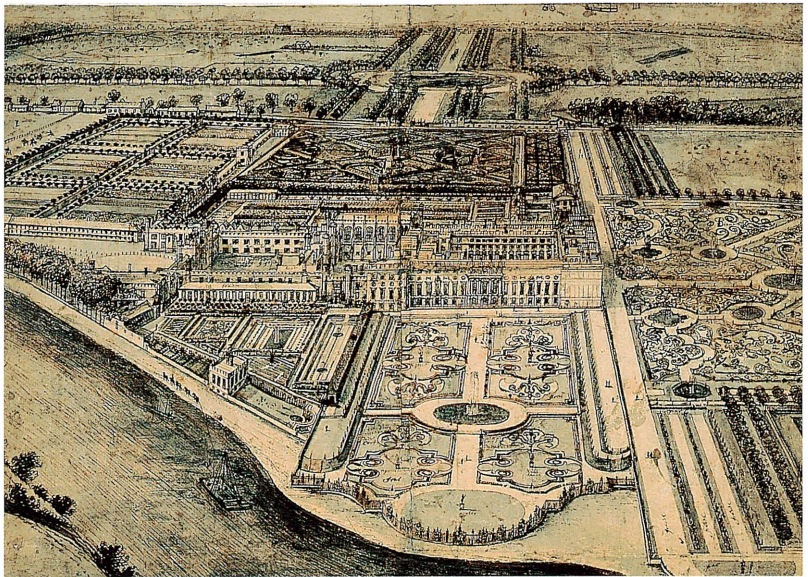
The East Front of William III's newly completed palace, seen here in c1700.



Between April 1689 and March 1694, £113,000 (about £7.8 million today) was spent on the new apartments. Then, in late 1694, Mary died. William was devastated and work stopped, leaving the new buildings as an empty brick shell with plastered ceilings and timber floors.

No further construction was undertaken until 1697 when, his European wars ended, William could once more devote his thoughts and money to palace building. In January 1698, after Whitehall Palace burnt down, the King visited Hampton Court and asked Wren to prepare an estimate for the completion of the interiors. Wren's figure was £6,800 (approximately £430,000) but William accepted an estimate submitted by Wren's deputy, William Talman, who eventually finished the work under budget for £5,240 (around £330,000).

This view of Hampton Court by Leonard Knyff, c1702, shows the Privy Garden (the king's private garden), which was designed to complement the south façade of Wren's new building. The Tjouw Screen is still in position at the south end of the garden.



Throughout the fitting up of the King's Apartments and the concurrent building of a new Privy Garden, William III was intimately involved, making hundreds of small alterations and suggestions. Ironically, the King who did more than any other to shape Hampton Court as you see it today did not live to enjoy his new palace. William died from complications after a bad fall from his horse in Hampton Court Park in 1702. During his reign he had spent £131,000 (about £9.5 million) on the palace.

Queen Anne (1702-14)

For Queen Anne, as for her predecessors, the major attraction of Hampton Court was the hunting. Despite her age and increasing ill health, she followed the hunt in a two-wheeled cart down a specially constructed chaise riding (track) in the park. She occasionally stayed in the King's Apartments – the Queen's had not been completed – and during her short reign she continued some of the works begun by her brother-in-law, William III. Her principal memorials at the palace are the Chapel, which was refitted in 1710-11 and the decoration of the Queen's Drawing Room.

THE HANOVERIANS

George I (1714-27)

Queen Anne's death marked the end of the Stuart dynasty and the arrival of the Hanoverians. The new king, George I, was a shy man who disliked ceremony. He didn't speak English, spent much time in his native Hanover (Germany) and never brought his queen to England. The result was a general decline in the trappings of royalty and in the development of royal palaces. However, the King's lack of interest in Hampton Court was more than made up by the Prince and Princess of Wales (later George II and Queen Caroline), who delighted in the display and magnificence of a royal court.

For them, and their court, the unfinished Queen's Apartments were set up between 1715 and 1718, establishing the rooms' architectural form and layout. The Prince and Princess used the palace from the summer of 1716 onwards to great effect.

The Prince's popularity, combined with the King's absence from public life, led first to rivalry and finally to a split, when the Prince was banned from the royal palaces after an argument in December 1717.

The East Front of Hampton Court in the reign of George II. Clipped conical yews were very much in fashion.



The King decided to improve his image and embarked on a round of court entertainments to redress the balance between himself and his heir.

For a short period during 1718, George I held full court at Hampton Court, including assemblies and balls in the tennis court, Cartoon Gallery and Public Dining Room. But the rift with his son soon healed and the King reverted to his retiring ways.

George II (1727-60)

George II's reign saw the final flowering of Hampton Court Palace. The Queen's State and Private Apartments were redecorated and refurnished for Queen Caroline and new lodgings were made on the east side of Clock Court in 1732 for his second son, the Duke of Cumberland. These rooms, today known as the Cumberland Suite, were designed by William Kent and built at a cost of £3,454 (approximately £240,000). They were the last rooms built for a member of the royal family at the palace.

The final visit of the full court to Hampton Court took place in 1737. It was also the occasion of a huge row between George II and his heir, Frederick, Prince of Wales. George II was not fond of his oldest son and was horrified when his wife, Augusta of Saxe-Gotha-Altenburg, became pregnant that year.

Queen Caroline was convinced that Frederick could not father a healthy child and was determined to be present at the birth to prevent a changeling baby being substituted for a sickly royal heir, but when Augusta went into premature labour on 31 July 1737, Frederick whisked her away to St James's Palace in the middle of the night.

Caroline pursued the couple to London, but arrived too late to witness the birth of a short-lived girl. The next day, at a meeting of the Privy Council in the Cartoon Gallery, the Prince's defiance was discussed and, on 10 September, the King sent Frederick a letter from Hampton Court listing his undutiful behaviour and ordering him to leave St James's.

A few months later, Queen Caroline died and the King never visited the palace again with the full court. Indeed, 1737 was the last year that the entire palace was used by the royal family.

The West Front of Hampton Court by Thomas Rowlandson (1756-1827). This view may record a rare visit by George III or his eldest son to the palace but for the most part Hampton Court was at this time the preserve of grace-and-favour residents and a few visitors.



1760 TO THE PRESENT DAY

When George III came to the throne in 1760, he showed little interest in the palace, preferring Windsor Castle. When, in 1770, there was a fire in the outbuildings at Hampton Court, he was reported to say that he ‘should not have been sorry if it had burnt down’.

After George had decided not to live at the palace himself, furniture was gradually removed from the State Apartments and the outlying areas of the palace were divided up for grace-and-favour residents who were granted rent-free accommodation ‘by the Grace and Favour of the Sovereign’.

Occupants were customarily those who had given great service to the Crown or country – or, more often than not, their dependants. Both the palace and the gardens were still well maintained by a staff, which included ‘Capability’ Brown, the famous landscape gardener, but royal life had gone for good.

Although Hampton Court had ceased to be a royal home, antiquarians and architects showed increasing interest in the Tudor palace and wanted to restore the building to something of its original glory. The first of these was James Wyatt, Surveyor of the King’s Works, who, in 1796, removed the

stage and seating that had been inserted in the Great Hall in George I’s time. This exposed once more the architecture of the most famous Tudor interior at the palace.

Wyatt’s work foreshadowed the first phase of Victorian restoration, which began in the 1830s under a new Superintendent, Edward Jesse. Between 1838, when Queen Victoria opened the palace to the public, and 1851, about £7,000 (around £250,000) a year was spent on restoration. The Great Hall, the Great Gatehouse and the whole of the West Front were re-Tudorised. Sash windows introduced in the 18th century were removed and new stone casement windows in a Tudor style were inserted.

A second phase of restoration was made possible in the mid-1870s by the coincidence of interested parties and available funds within the Office of Works. The works between 1875 and 1900 were more far-reaching and paid more attention to historical precedent than those of the 1840s. Before long, Anne Boleyn’s Gateway, the Great Gatehouse, several of the kitchen courtyards, Wolsey’s Closet, the West Front moat and the Chapel windows had been restored.

The two world wars left the palace largely untouched. In 1940, many of the works of art were removed for safekeeping, the Grinling Gibbons carvings were dismantled and put in concrete bunkers in the Lower Orangery and artists were commissioned to paint copies of the wall paintings in case they were damaged. In the event, only a few incendiary bombs landed at the palace and some windows in the Great Hall were damaged.

In the 1970s and early 1980s, more attention was given to the way visitors saw the palace. Exhibitions and shops were introduced and some improvements made in the State Apartments, but all this was interrupted in 1986 by a fire that severely damaged a large part of the King’s Apartments. Repairs took six years and led to the largest series of restorations at the palace since the 1880s. These were largely completed in 1995.



This early photograph shows visitors arriving at Hampton Court. By the mid-19th century up to 180,000 people a year were visiting the palace.

On Easter Monday, 31 March 1986, fire swept through the King’s Apartments causing extensive damage.



THE LIFE OF THE ROYAL COURT AT HAMPTON COURT PALACE

Hampton Court Palace was a centre of court life in England from 1529 to 1737, playing host to many of the most important events and characters in English history.

The court comprised those who were with the monarch at any particular time and court life was governed by strict etiquette – everyone knew their place and kept to it. At the top was the sovereign, to whom everyone else paid deference. Below the monarch came the five great officers of the court:

- **The Master of the Horse** – in charge of the stables and the king's transport and hunting
- **The Dean of the Chapel Royal** – responsible for all the choristers and clergy and both the public and private chapels
- **The Lord Steward** – head of all domestic arrangements, the behind-the-scenes work that produced the magnificent spectacle of court life
- **The Lord Chamberlain** – who directed the public ceremonial
- **The Groom of the Stool** – head of the king's own private servants – so called because his duties included attending the king while he was on the lavatory (or stool).



Charles Brandon, Duke of Suffolk (d.1545) was Great Master of the Household (Lord Steward) to Henry VIII between 1540 and 1545. During his 38-year reign, Henry VIII had only three Lord Stewards all of whom were high-ranking nobles.

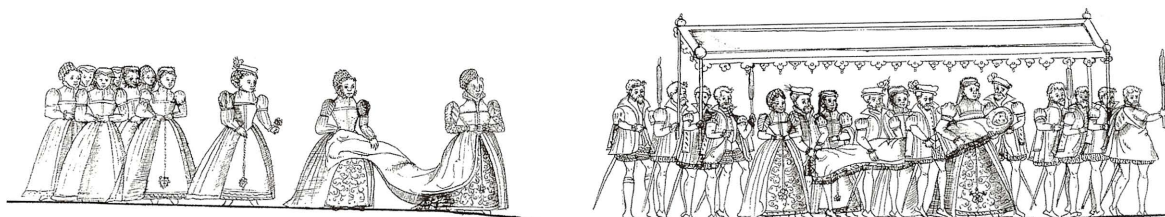
When the court was at Hampton Court, all these officers (or their deputies) and their staff – sometimes as many as 600 servants – came with the king to provide the infrastructure for daily life.

There was a continual tension between the need for the king to be seen and be seen to be magnificent, and his own desire for privacy. This balance was resolved in different ways by different kings. George I, for instance, hid himself away, while James I could hardly bear to be out of the public eye.

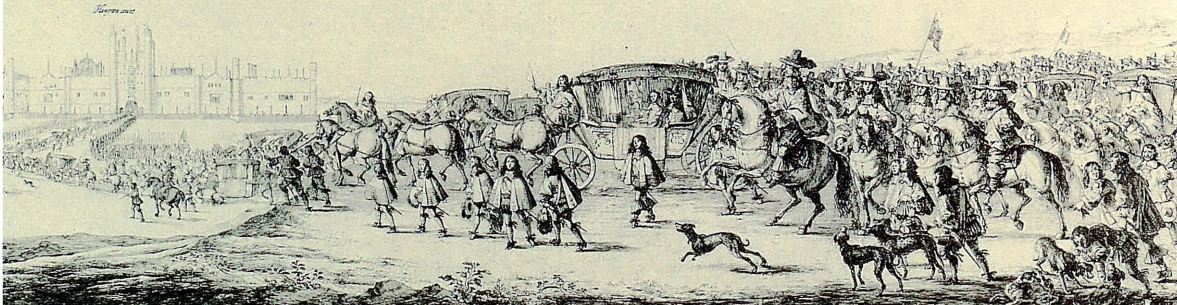
We know remarkably little about the private lives of royalty at Hampton Court because they were shielded from public gaze by their Grooms of the Stool. However, we know much about their public lives, which were widely recorded and reported.

There has been no shortage of royal births, deaths and marriages at the palace. Edward VI (1547-53) was born at Hampton Court and was christened in the Chapel Royal soon after. His mother, Jane Seymour, died in the palace days later.

Edward VI was christened at Hampton Court on 15 October 1537. He was carried to the Chapel Royal in great procession under a rich canopy borne by four gentlemen of the King's Privy Chamber. The procession included princesses Mary and Elizabeth, Henry VIII's daughters from his two previous marriages.



*The coming of King Ma^{ty} and his Queen from Portsmouth to Hampton court.
*l'arrivée du Roy de grand Bretagne Carolo II. et de l'Españe Dona Catarina de Portugal par a Hampton-court**



In 1662 Charles II and his new queen, Catherine of Braganza, spent three months at Hampton Court following their marriage. Their arrival at the palace on 30 May 1662 was witnessed by the diarist John Evelyn, who thought Catherine 'of low stature, prettily shaped, languishing and excellent eyes, her teeth wronging her mouth by sticking out a little too far; for the rest, lovely enough'.

She wasn't the only queen to die here – Anne of Denmark, James I's wife, died at Hampton Court in 1619. It was also at Hampton Court that William III fell from his horse in 1702, receiving the injury that killed him some days later at Kensington Palace.

The palace was more popular for honeymoons than for marriages. Three of Henry VIII's six honeymoons were spent at Hampton Court and both Mary I and Charles II used the palace for theirs. Henry VIII married his last wife, Catherine Parr, in the Holyday Closet in 1543 and, more than 100 years later, Oliver Cromwell's daughter was also married there.

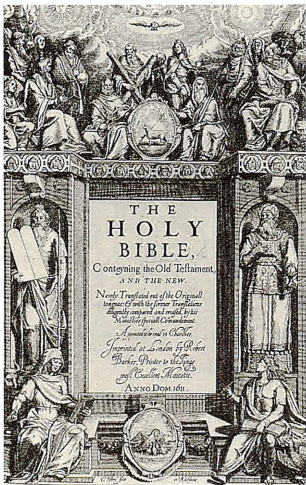
The palace was the setting for a number of important events in English history. Perhaps most famous was the 1604 Hampton Court Conference, which resulted in the institution of the Authorised (King James) Version of the Bible, published in 1611.

Many less well-known events also took place. Both Cardinal Wolsey and Henry VIII entertained delegations of French dignitaries in the palace and gardens, leading to important international treaties. In 1641, shortly before the outbreak of the English Civil War, the Long Parliament presented the Grand Remonstrance to Charles I at Hampton Court, setting out the failings of his government, and in 1647 the King was imprisoned here. And it was from Hampton Court that William III declared war on France in May 1689.

The royal court last stayed at the palace in 1737 and after 1760 royal activity was exceptional. In more recent times, Her Majesty Queen Elizabeth II was entertained here by Queen Beatrix of the Netherlands and in 1984 the Prince of Wales chose Hampton Court to make his famous speech about a proposed extension to the National Gallery, which he described as 'like a carbuncle on the face of an old and valued friend'.

But the palace did not lose all sense of life. For some 200 years it became home to a thriving community of grace-and-favour residents, who occupied the old courtier lodgings and service areas. Among these residents were Lady Baden-Powell, the widow of the founder of the Scout movement, who had apartments within Henry VIII's kitchens, and Her Imperial Highness the Grand Duchess Xenia Alexandra, daughter of Alexander III, Emperor of Russia, who occupied Wilderness House to the north of the palace.

The granting of grace-and-favour lodgings to new residents at Hampton Court ended in the 1970s but representatives of the ancient life of Hampton Court are still here today – the Chaplain, the gamekeepers, the Keeper of the Vine, the tennis professional and the Superintendent of the Royal Collection.



The most lasting result of the 1604 Hampton Court Conference was the compilation of the King James or Authorised Version of the Bible.

HAMPTON COURT PALACE AND ITS COLLECTIONS

*Detail from the 16th-century tapestry **The Oath and Departure of Eliezer** from the series **the Story of Abraham**, commissioned by Henry VIII.*



***David with the Head of Goliath** by Domenico Fetti (c1588-1623). This painting was possibly part of the Gonzaga collection that Charles I purchased in 1625-7. It was sold during the Commonwealth but recovered for the Royal Collection at the Restoration.*



Hampton Court Palace contains an important part of the largest private collection of art in the world, the Royal Collection, the property of Her Majesty Queen Elizabeth II. This collection – which spans some 500 years – is remarkably complete and Hampton Court contains much of the most important material from the 16th, 17th and early 18th centuries.

In the palace, a great dynastic art collection can be seen in its context. Paintings, tapestries and furniture collected by English kings and queens between 1530 and 1740 are shown in the rooms for which they were intended and in the way that their original purchasers displayed them. Elsewhere in Europe, great royal collections have been broken up and placed in museums, while the royal palaces lie largely empty. Only in England are movable works of art still united with the palaces they were intended to adorn.

The earliest surviving works at Hampton Court were collected by Henry VIII (1509-47) and the remains of his tapestry collection is of outstanding importance. In the 16th century, tapestry was the predominant art form, far more important than easel painting, and Henry spent lavishly on his collection, which numbered more than 2,000 pieces. Today, some of his most important pieces – among the most valuable and significant in the world – are at Hampton Court. These include the *Abraham* set in the Great Hall and the two *Triumphs of the Gods* tapestries in the King's Presence Chamber.

Charles I (1625-49) also collected tapestry but began to shift the focus of the collection towards easel paintings. He attracted some of the greatest painters of Europe to his court, including Anthony van Dyck and Peter Paul Rubens. On visiting London in 1629, Rubens was struck by 'the incredible quantity of excellent pictures, statues, and ancient inscriptions which are to be found in this court...'.

Charles I's greatest success as a collector came in 1625-7, when he purchased a large part of the Gonzaga collection in Mantua, Italy, for £25,000 (approximately £1.8 million today). This celebrated collection included work by Cristofano Allori, Domenico Fetti, Agnolo Bronzino, Dosso Dossi and Correggio. As part of the deal, Charles I also acquired Mantegna's *Triumphs of Caesar*, which are now housed in the Lower Orangery (see page 50).

After Charles I's execution in 1649, a large part of the Royal Collection was sold by Oliver Cromwell, Lord Protector and ruler of the Commonwealth (1649-60), to raise funds for the new regime. Many of the most celebrated pictures were sold overseas but some works of art, such as the *Triumphs of Caesar*, were considered too important and were reserved.

After the restoration of the monarchy in 1660, some works of art were returned to Charles II (1660-85) or reacquired. The King also made a number of important additions to the collection, including 72 pictures purchased from William Frizell, an art dealer in Breda, Holland, where the King had been exiled. The States of Holland also presented Charles II with a group of paintings to celebrate his return to the throne.

William III, Queen Anne, George I and George II contributed relatively little to the collection in terms of paintings. Their contributions, especially at Hampton Court, were in the realm of furniture and the decorative arts. Six 18th-century state beds and three throne canopies are still at the palace. Nowhere else can such a quantity or quality of early 18th-century upholstery be seen in its original context. Magnificent giltwood torchères (stands for candelabrum) and tables, commissioned for the new apartments, and much fine porcelain and Delftware also survive, and some of King William's clocks and barometers are still in place.

Yet visitors to Hampton Court often ask where all the furniture has gone. The answer is that state rooms (the King's, Queen's and Tudor apartments) were designed for a very formal way of life in which furniture played little part. As people were not allowed to sit down in the king's presence, often the only seating in the room would be for his use.

If you wish to see rooms that look more like those in country houses you should visit the private apartments (the Georgian Rooms and downstairs in the King's Apartments). But whether in the state rooms at Hampton Court or in the private rooms of the royal family, the quality and diversity of one of the world's great collections of art is outstanding.



The French furniture maker John Pelletier was commissioned by William III to provide a series of pier tables and matching torchères for the King's new apartments.



William III and Mary II's monogram (their entwined initials beneath a crown) from one of the Delft tulip vases made for the King and Queen in the 1690s.

Glossary

Audience: A conference granted by a sovereign at which he or she presides.

Badge: A distinctive emblem or device often representing a family or individual.

Court: The sovereign and the people surrounding him/her (ministers, councillors, etc).

Courtier: A member of the court, usually of high rank or office.

Cypher or monogram: A design consisting of interwoven letters – usually the initials of a name.

Grace and favour: ‘Grace and favour’ at Hampton Court refers to those people (or their dependants) granted rent-free accommodation by the sovereign in recognition of their great service to the Crown or country. The practice was introduced at Hampton Court by George III in 1760 when he decided not to live at the palace.

Heraldic: Often used to describe personal designs and coats of arms granted to families or individuals to show their status.

Overmantel: A decorative wall furnishing (painting, carving, etc) over a mantelpiece.

Parterre: A formal garden composed of beds and gravel paths arranged in ornamental patterns.

Pier table: A table designed to be placed between two windows.

Sconce: A candlestick with a screen hung from a wall.

Torchère: A tall stand for holding a candelabrum.

Further reading

To find out more about Hampton Court Palace and its collections the following books and articles are recommended. The items with an asterisk (*) are available from the palace shop – the remainder can be found in good public libraries.

*‘The King’s Apartments, Hampton Court Palace’, Apollo Special Issue Vol CXL, No.390, August 1994

Colvin, H (ed). ‘The History of the King’s Works’, Vols IV & V, HMSO, 1976

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*Thurley, S. ‘Hampton Court: A Social and Architectural History’, Yale University Press, 2003

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'Timeline' illustrations (page 54-55) *Top from left to right* 1. Thomas Wolsey (Giraudon/Bridgeman Art Library, London). 2. Henry VIII (The Royal Library © 1996 Her Majesty The Queen). 3. James I (National Portrait Gallery, London). 4. Oliver Cromwell (His Grace the Duke of Buccleuch and Queensberry. Kt.). 5. The royal arms of William and Mary (The College of Arms, London). 6. Queen Caroline's monogram from the ceiling of the Queen's Staircase. 7. Queen Victoria (The Royal Collection © 1996 Her Majesty The Queen). *Bottom from left to right* 8. Original Tudor rose roundel from the ceiling of the Great Watching Chamber. 9. The figure of Fame from the ceiling of the King's Staircase. 10. Carved newel post of a lion from the Horn Room.

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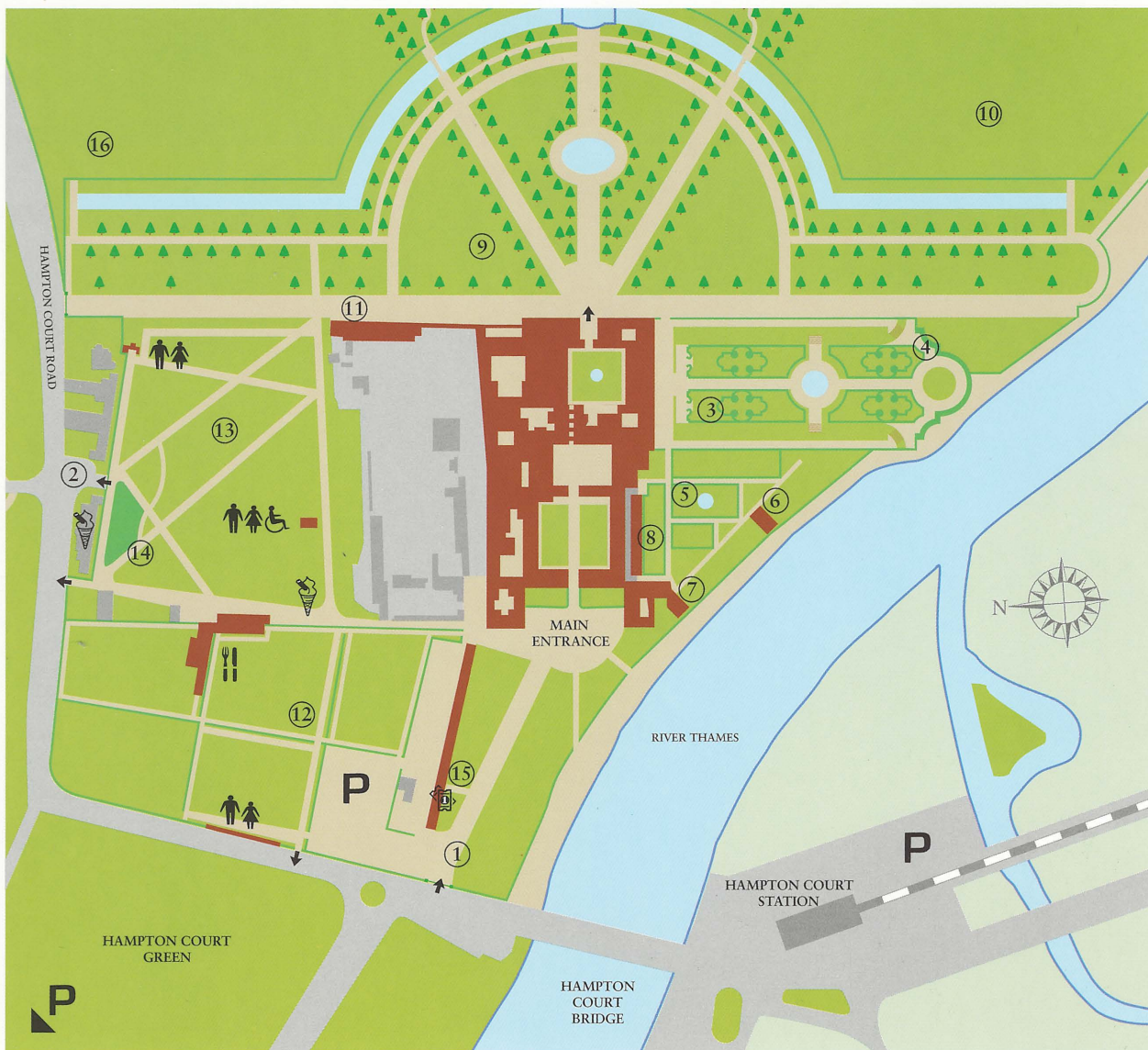
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The Palace Gardens

1. Trophy Gate
2. Lion Gate

THE SOUTH GARDENS

3. The Privy Garden
4. The Tjouw Screen
5. The Pond Gardens
6. The Banqueting House
7. The Great Vine
8. The Lower Orangery – Mantegna's *Triumphs of Caesar*

THE EAST GARDENS

9. The East Front Gardens
10. Home Park
11. The Royal Tennis Court

THE NORTH GARDENS

12. The Tiltyard Gardens
13. The Wilderness
14. The Maze
15. Barrack Block Shop
16. The 20th-Century Garden

Main ticket office

P Car Park

The Tiltyard Tea-rooms

Kiosk (summer only)

Entry/exit to gardens

Ladies' Toilets

Gentlemen's Toilets

Accessible Toilets

I've often thought I should like to live at Hampton Court. It looks so peaceful and so quiet, and it is such a dear old place to ramble round in the early morning before many people are about'.

Jerome K. Jerome THREE MEN IN A BOAT 1889

